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Higher Secondary Tutorial Series

NOTES ON
HIGHER SECONDARY SELECTIONS
ENGLISH
DEEPAK READERS
BOOK V
[PROSE & VERSE]

For Class IX of Higher Secondary Schools
And Multipurpose Schools



General Editor :
Prof. S. BANERJEE, M.A.

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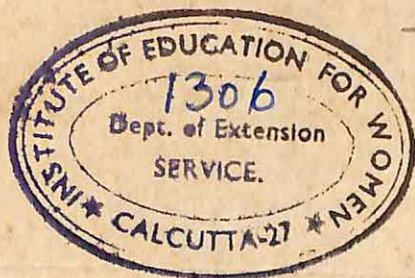
Higher Secondary English Selections

For Class IX—1957

[PROSE & VERSE]

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NOTES ON
DEEPAK READERS
BOOK V
PROSE

A TRIP BY AIR TO CEYLON

INTRODUCTION

Aeroplanes are the gifts of modern science. Formerly men did not know how to fly in the air like birds. But things have changed since then. In 1903 the Wright brothers made a machine of bamboo and canvas and made their pioneer flight. This was the first power-driven aeroplane. It was capable of lifting a man and carrying him through the air. But at the outbreak of the first world war in 1914 the aeroplane was, more or less, flimsy and unreliable. During the war years fighter planes were invented for military purposes. The first bombers went into service late in 1916. At the end of the First World War every country began to use airships for trade and commerce. They also built airships for civilian travel. They gave much greater flying comfort and needed less petrol. Among the earliest of the purely civil aeroplanes was the British Pullman triplane of 1920. The first use of aeroplanes for commercial purposes was on September 9, 1911, when an air mail service was established between Hendon in Middlesex and Windsor in Berkshire. But it did not last long. Between 1919 and 1920 a number of private companies were formed in Britain to carry passengers, freight and mail. In April 1920, the Imperial Airways was formed to take over a number of separate companies. The Imperial Airways was chiefly concerned with developing services to the countries of the British Commonwealth. In 1929 the Imperial Airways provided a regular air route between London and India. In July, 1933 passengers and mail were carried by air from London to Calcutta. During 1939-45 all air transport services were taken over by the British Government under the name B.O.A.C. (i.e., British Overseas Airways Corporation).

After the Second World War there was remarkable development of civil aviation in India. At first the Government used planes mainly for carrying mails and some passengers. Then private companies were allowed to run air services. The Birlas, the Tatas and other private companies came into existence. Most parts of India became air linked. Recently the Government of India has nationalised the internal air service. It is now called Indian Airways Corporation. Along with this Corporation, some private companies are permitted to continue their air service with foreign countries.

In the text there is a reference to a regular air transport service between Tiruchirappalli to Colombo in Ceylon. It is owned by the Tatas and is named T.A.T.T. (Tata Air Transport Traffic).

A short history of Civil Aviation in India

Civil aviation in India began in October, 1932. The first regular service between Karachi, Bombay and Madras was opened by the Imperial Airways plane from London to carry the airmail. The progress of civil aviation was very slow till the Second World War began.

The mileage of regular routes at the end of 1938 was only 6,700 miles. The number of civil aerodromes open to public use numbered only 37. 19 of them belonged to the Government and 18 to the States. They were mostly landing grounds 800 to 1,000 yards long.

Three scheduled airlines, Tatas, Indian National Airways, and Air Services of India operated in 1938 only seven internal services with a total fleet of 29 small aircraft. The airlines were not subsidized but they received Postal contracts on generous terms and were freed from landing and housing fees.

During World War II civil aviation was regarded as the second line of national defence. The R. A. F. (Royal Air Force) and U. S. A. F. (United States Air Force) built up a large magnificent air organization in the country. Hundreds of aerodromes with concrete runways, modern communication and navigational equipments such as radar, large hangars, taxi tracks and dispersal units grew up all over the country. The Hindustan Aircraft Factory and civil maintenance units were run by the Government.

A postwar plan of development costing Rs. 16 crores was prepared by the Government. In 1946 the Government decided to establish an Air Transport licensing Board to consider applications of airlines for new routes.

The large profits made by the Tatas and the I. N. A. (Indian National Airways) led to a great rush for starting new companies. There was rise in traffic. The seven internal routes of 1938 rose to 41 in 1949. In the same year the airways carried 358,000 passengers, 13.3 million lbs of freight and 4.9 million lbs of mail. 47 airports were run by the Civil Aviation Directorate in 1950.

Runaways were extended. New ones were planned. Available communication equipment was acquired and set up. Training institutions for pilots, communication officers, and aerodrome officers were organised. India became a member of the International Civil Aviation Organization. In 1953 there were 4 international airports, 47 major, 32 intermediate, and 57 minor aerodromes.

India's external air service between Bombay and London in 1932 marked a big step in the country's progress in air transport. A new company, Air India International Ltd, was formed by the Government of India as a joint State cum private enterprise. The largest long-range four-engined *Constellation* type of aircraft was bought for the operation of this service. The first flight was made on June 8, 1953, from Bombay to London with halts at Cairo and Geneva. A new route from Bombay to Aden and Nairobi was started later on. The Bharat Airways began operating a service between Calcutta and Bangkok which was extended to Jakarta. Other foreign services to neighbouring countries began. One of these routes is from Madras to Ceylon. The air transport of India was nationalized on August 1, 1953. Government started two corporations: (1) Indian Airlines Corporation; (2) Air-India International. The first is to run internal air transport. The second is to run on foreign air routes. One of the important air routes under the Indian Airlines Corporation is Bombay—Hyderabad—Madras—Colombo.

Besides these nationalized airways of India, there are several Foreign Airlines, e.g., British Overseas Airways Corporation (B. O. A. C), Pan American Airways, Trans World Airways, K. L. M. Dutch Line, Air Ceylon, Orient Airways, etc.

Brief Critical Remarks

The piece gives a clear idea of a flight on the Indian Airlines. In travelling abroad by air certain things are to be done first of all. An intending passenger must take out a passport from the Government. He must possess a proper certificate of vaccination and inoculation from a Health Officer. Without the certificate and passport no person is allowed to enter a foreign country. Ceylon is a foreign country to the Indian Union. For a trip by air to Ceylon, the passport and a proper certificate of health are needed.

The piece again gives useful information regarding various arrangements for air travel. At the airport the tickets are purchased and the luggage is weighed. Luggage weighing 35 lbs/40 lbs, is permitted to be carried free with each passenger. If there be luggage beyond 40 lbs, excess charge has to be paid according to fixed rates of the company. Weight of personal luggage is written on the ticket purchased by a passenger. When the ticket is purchased and luggage outside free allowance is paid for, the luggage is taken by the men at airport to the luggage cabin of the aeroplane. The exact time for starting is announced by a voice through a loudspeaker.

In aeroplane journey certain necessary steps are taken by the airport authorities for the safety and comfort of passengers. There is an air hostess in every plane. Her duty is to advise and look after every passenger boarding the plane. Before the engines start, the air hostess gives some cotton wool to each passenger to put into his ears. This is to prevent disturbance from the loud sound of the machine. In travel by air passengers often feel giddy or air sick. To guard against this discomfort, the air hostess gives each passenger some sweets to suck. Before the plane takes off, two things are to be done. The doors are to be closed to prevent any accident by a sudden fall from open doors. Another thing is that the seats within the plane are numbered and carry names of the passengers on cards. Each passenger is to occupy the seat that bears his name. The air hostess finds the seat for each passenger, if he does not get it at once. There are belts attached to each seat. Each passenger is asked by the hostess to fasten the belt round his waist when the plane flies up or comes down. There is a sudden uneven motion

when the plane rises and comes down. A passenger may be thrown out of his seat. It is to keep the passenger tight in his seat that the belts are to be tied round waist.

Again, when the plane is on the air, light meal is served by the hostess to each passenger in a cardboard box. A passenger may open the box and eat it then and there, or he may take it later on. This meal is just for refreshing the passengers. But there is no extra charge for the meal supplied. The cost of the meal is included in the fare paid by a passenger.

The piece describes how passengers take aerial view of things far below on earth. In the trip from Tiruchi to Colombo many beautiful sights strike the eyes of the passengers. They can see the Cauvery lying low within its bed, the temple of Srirangam amid the trees, the famous Rock Fort, and the line of Palni Hills. Then the blue line of the sea is seen on the horizon. Gradually the mainland is crossed and the plane flies over the sea. Two steamers sailing towards the island of Ceylon can be noticed. The plane then flies south along the coast of Ceylon and comes over the town of Colombo with its harbour and building and the blue waters of the Indian Ocean beyond the land. Thus the piece gives the reader much useful information about a journey by aeroplane.

Analytical Summary

Occasion for the trip : Manickam was the manager of a mill in Madurai. He had a son, Rajan, a student of the American College. He had a daughter, Padmini, a school girl in Form V. Manickam had a brother who was a tea planter in Ceylon. This brother invited the whole family of Manickam to Ceylon in April. But Manickam expected the arrival of a new machine for his mill. So he and his wife could not accept the invitation. He, however, arranged to send his children by Indian Airlines on Tuesday, April 20. The brother was asked to meet them in Colombo. (Para 1)

Necessary arrangements at the airport before the journey : This was to be the first experience of air travel to Rajan and Padmini. At first Padmini was afraid of air crash. The father told her that the Indian Airlines were very safe. So she agreed. They were taken by early morning train to Tiruchirappalli where

there was the airport. Rajan and Padmini were students and got tickets at half-rates. At the airport their luggage was weighed. It came within free allowance. The weight was written on their tickets. The luggage was sent away to be put in the luggage cabin of the plane. One passenger had more than forty pounds of luggage. He was asked to pay excess charges. The man wanted to escape payment on the ground that he was a short, thin man. But the port official refused to reduce the excess luggage rates for light people. The man paid in the end. A journey from India to Ceylon was travel to a foreign country. So a passport was needed. Rajan and Padmini had their passports with them. In travelling abroad one must have a certificate of vaccination and inoculation. Rajan and Padmini had proper certificates from the Health Officer in Madurai (Paras. 2-4)

Measures of safety in Indian Airlines flight : A voice through the loudspeaker asked all passengers to board the plane. The loudspeaker was used so that none might miss the sound. Seats were allotted to passengers. The air hostess helped passengers to find the seats over which their names were written. She gave every passenger some cotton wool to put into his ears and some sweets to suck. The doors were shut tightly. The engines of the plane started. Belts were fastened to the seats. As the plane began to rise, the passengers were asked to fasten the belts round their waists. When the plane takes off or comes down, the passengers are always asked to tie the belts. (Para. 5)

Experiences during air journey : Rajan and Padmini started on their flight on a clear, cloudless day. The plane began to fly smoothly, and the passengers felt very little motion. From the air they could see the Cauvery lying low within its bed. Then they saw the temple of Srirangam and the trees around it, the famous Rock Fort and the range of Palni Hills far away to the South-west. Tiruchi was left behind soon. The air hostess gave to every passenger a cardboard box of light meal and a cup of tea or coffee or a cool drink. The light meal was made up of curry puffs, some fried egg and potato chips, an apple and a plantain. The cost of the meal was included in the fare. So no extra payment was necessary. The whole countryside spread out beneath the plane. At first the plane flew over land, and soon the blue line of the sea could be seen against the horizon.

Gradually the mainland was passed. The plane flew over the sea to Ceylon. One or two steamers were sailing towards the island. The plane flew south along the coast of Ceylon. Soon the plane came over the town of Colombo with its harbour and many buildings and the mighty Indian Ocean stretching out in the distance. Then the plane was coming down to touch land. (Paras. 6-7)

আলোচনা : এই ছোট প্রবন্ধটিতে একটি বালক ও বালিকার দক্ষিণ-ভারত হইতে সিংহল যাত্রার একটি নিখুঁত লিপচিত্র পাওয়া যায়। রাজন ও পদ্মিনীর কাণ্ড তাহাদের সকলকে মাদুরা হইতে সিংহলে তাঁহার চাবাগানে আমন্ত্রণ করিলেন। রাজনের বাবা কর্মব্যস্ত থাকায় যাইতে পারিলেন না, তাই শুধু রাজন ও পদ্মিনী সিংহলে গেল। স্থির হইল যে তাহারা ভারতীয় বিমানপথে ইণ্ডিয়ান এয়ারলাইন্স যোগে সিংহল যাইবে। রাজনের বাবা তাহাদের যাত্রার দিন ও তারিখ সিংহলে তাঁহার ভ্রাতাকে পূর্বাঙ্কেই জানাইয়া রাখিলেন।

বিমানপথে যাইতে রাজনদের, বিশেষতঃ পদ্মিনীর প্রথমে একটু ভীতি ছিল। যাহা হউক তাহারা একদিন ভোরে মাদুরা হইতে থিরুচিরপল্লীতে (টি চিনোপল্লী) উপস্থিত হইল এবং সেখান হইতে সিংহলগামী বিমানে আরোহণ করিল। বিমানে নির্দিষ্ট ওজনের চেয়ে বেশী মোট লইলে তজ্জন্ত অতিরিক্ত মাশুল দিতে হয়। বিমানে উঠিবার সময় একজন রোগা ভদ্রলোক অতিরিক্ত মাল লইলেও তজ্জন্ত মাশুল দিতে আপত্তি করিলেন। কারণ তাঁহার ওজন নাকি সাধারণের চেয়ে কম! যাহা হউক শেষ পর্যন্ত তাঁহার কোনও ওজর আপত্তি খাটিল না এবং তাঁহাকে বাড়তি মাশুল দিতে হইল।

রাজন ও পদ্মিনী বিমানে উঠিবার প্রাক্কালে তাহাদের পিতা রাজনের নিকট তাহাদের বিদেশ যাইবার ছাড়পত্র এবং টিকা ও প্রতিষেধক লওয়ার প্রমাণপত্র আছে কিনা তাহা দেখিলেন। বুদ্ধিমান রাজন সে সবই নিজের নিকট গুছাইয়া রাখিয়াছিল।

এইসব দেখাশোনার পালা সাদ্দ হইতে না হইতে লাউড্‌স্পীকার যোগে সিংহলগামী বিমানে উঠিবার জন্ত যাত্রীদের প্রতি আহ্বান আসিল। রাজন ও পদ্মিনী এয়ার হস্‌টেসের সঙ্গে বিমানে আরোহণ করিল। তিনি তাহাদের বসিবার আসন নির্দেশ করিলেন, বিমানের শব্দ হইতে রক্ষা পাইবার জন্ত কানে গুঁজিবার তুলা ও মুখে চুসিবার জন্ত কিছু মিষ্টি দিলেন। দরজা বন্ধ হইবার পর, বিমান

চলিতে আরম্ভ করিলে সকলকে আসনের সঙ্গে যুক্ত বেন্ট কোমরে বাঁধিতে বলা হইল। বিমান উপরে উঠিবার সময় বা নিচে নামিবার কালে এই বেন্ট কোমরে বাঁধার দরকার হয়।

রাজন ও পদ্মিনী যে দিন বিমানে উঠিল সে দিনটি ছিল মেঘমুক্ত নির্মল। বিমানে উঠিয়া তাহারা নিম্নে বহুদূর পর্যন্ত দেখিতে পাইল। কাবেরী নদী ও শ্রীরঙ্গমের বিখ্যাত মন্দির ও দুর্গ পার হইয়া স্বদূরে পালনী পর্বতের নীল রেখা তাহাদের দৃষ্টিতে স্পষ্ট হইয়া উঠিল। ইতিমধ্যে এয়ার হস্টেস তাহাদের হাতে হাতে মধ্যাহ্নভোজ আনিয়া দিলেন। পরিচ্ছন্ন তেলকাগজে মোড়া এই খাণ্ডের জন্ত তাহাদের স্বতন্ত্রভাবে কোনই দাম দিতে হইল না।

জানালাৰ বাহিরে তাকাইয়া প্রথমে তাহার ভূভাগ দেখিতেছিল। ক্রমে সমুদ্রের নীল রেখা তাহাদের নিকটবর্তী হইল, পরে তাহারা সমুদ্রের উপর দিয়া উড়িয়া চলিল। যাইতে যাইতে নিম্নে সিংহলগামী দুই একটা স্টীমার সিংহলের উপকূল বরাবর তাহাদের চোখে পড়িল। ক্রমশঃ তাহারা কলম্বো শহর ও বন্দরের নিকট উপনীত হইল। কলম্বো শহর সিংহলের রাজধানী এবং ভারত মহাসাগরের উপর অবস্থিত বিরাট বন্দর। কিন্তু রাজন ও পদ্মিনীর দৃষ্টি তাহার উপর ছিল না। বিমান যখন অবতরণ করিতেছিল তখন তাহাদের দৃষ্টি অন্বেষণ করিতেছিল, তাহাদের কাকা কোথায়?

এই প্রবন্ধটিতে বিমানযাত্রার প্রত্যেকটি স্তর স্পষ্ট হইয়া উঠিয়াছে। বিমান-যাত্রার জন্ত কি কি প্রয়োজন হয়, বিমানে উঠিয়া তাহার পর কি কি করিতে হয়, এইসব অত্যন্ত প্রয়োজনীয় কথা স্বল্পের মধ্যে হইলেও স্পষ্টতঃ বিবৃত হইয়াছে। বিমানের ব্যবস্থা কি রকম, বিমান হইতে ভূমি ও সমুদ্র কেমন দেখায় তাহাও আমরা জানিতে পারি। সর্বোপরি রাজন ও পদ্মিনী আমাদের নিকট স্পষ্ট হইয়া ধরা দেয়। এইভাবে সব মিলাইয়া A Trip etc. অত্যন্ত মনোজ্ঞ হইয়াছে।

Notes, Explanations & References, etc.

Trip—a journey ; an excursion. *By air*—in an aeroplane.
Ceylon—a self-governing Dominion of the British Commonwealth. It is an island in the Indian Ocean and lies 22 miles south-east of the sub-continent of India. Till 1948 it was a British colony. It became a Dominion by an Act of Parliament in 1948. *A trip*
Ceylon—It is the description of a journey by aeroplane from

the air station at Tiruchirappalli in South India to Colombo, the capital of Ceylon.

Paragraph 1

Gist : Rajan and Padmini, brother and sister, prepare to leave for Ceylon on invitation from their uncle who lives there. Their father, Manickam, arranges to send them by air on April 20.

Rajan and Padmini—brother and sister, children of one Mr. Manickam. *Madurai*—in Madras. Madurai or Madura is famous for its great temple. *A large mill*—Madura is famous for its silk industry. It may refer to such a mill. *American College*—a missionary College run by the American Christian missionaries for the general education of the students of Southern India. *In the.....class—i.e.*, he has just passed the school leaving examination and joined a college. It gives an idea of the age of Rajan. He is a mere boy of 15 or 16 years. *Form V*—‘Form’ is a class in a public or secondary school ; ‘form’ was used colloquially formerly ; it is now used in chaste English. ‘Form V’ is equivalent to class V in schools in West Bengal. In English public and preparatory schools, the youngest students are in the first form and the oldest in the sixth form. *High School*—English school that prepares students for junior or senior Cambridge examinations or that prepares students for the school leaving examination in India. *A tea planter*—an owner of a tea estate in Ceylon ; চাবাগানের আবাদকারী । Tea is grown in large quantity on wide tracts of land. Many Tamils from Madras crossed over to Ceylon and developed tea and other industries in Ceylon, and many of them settled there and became a part of the people of Ceylon. *The whole family*—Manickam, his wife and children. *Hot weather holidays*—summer holidays ; গরমের ছুটি । April is the hottest month of the year in India But in Ceylon even the month of April is pleasant. Sea breezes blow from all sides of the small island of Ceylon and cool the heat of the summer months. Hence the brother of Manickam invites the whole family to spend a portion of the month of April in Ceylon. *Holidays*—generally a period of time when one rests from one’s usual work ; in schools and colleges they refer to the days when they are closed. In India generally the schools and the colleges break up for summer vacation in April and May. The uncle may be

thinking of Rajan and Padmini when their college and school will remain closed. *On his estate*—on his tea estate where he lives.

Expl. *Their uncle.....to go*—These lines are from *A Trip by Air to Ceylon*. The writer tells of the occasion of the trip. Manickam lived with his family in Madurai. His brother was a tea planter in Ceylon. The two children of Manickam were school and college-going. The school and the college would remain closed in April and May for the summer vacation. So it would be possible for the whole family to go to Ceylon. Moreover, April is the hottest month of the year in India. Manickam, his wife and children would escape the grilling heat of April if they would go over to Ceylon. The brother of Manickam, therefore, invited the whole family to spend a few days with him. The climate of Ceylon is mild and pleasant throughout the year, particularly in summer.

I am very sorry etc.—The words within inverted commas are the exact words used by Manickam in his letter to his brother in Ceylon. The letter gives the reason why Manickam and his wife could not go to Ceylon in April. *Not to accept.....invitation*—being unable to go and spend a few days with him in Ceylon in April. *Rajan's father*—Manickam. *Machinery*—machines in general; it may mean parts of a machine; যন্ত্রপাতি। *For the mill*—of which Manickam was the manager. *Will be.....now*—will be arriving shortly but the date of its arrival is not definitely known. As the precise time of the arrival is not known, it is not possible for Manickam to leave Madurai. The machinery will be coming soon but when that is not known; যন্ত্রপাতি শীঘ্রই আসিবে, তবে কবে বলা যায় না। *I must be here*—I must stay on in Madurai. He is the manager and chiefly responsible for the good management of the mill. *The children's mother*—i.e., Manickam's wife. *To join.....later*—to spend a few days with you on your estate on some other date in the near future. *The children*—Rajan and Padmini. *Indian Airlines*—an organised system of transportation by air, giving regular service. Aeroplanes carry passengers and luggage from one station to another regularly, just as the railways and steamers do. Air service is partly controlled by government; it is partly managed by private

companies, e.g., Birla's Indian Airways, Deccan Airlines. The aeroplanes in these Airlines run along fixed routes at fixed hours and on fixed days or regularly everyday ; যেসব কোম্পানী আকাশযান চালায়। *They will.....safely*—Rajan and Padmini are of tender age. No elderly persons will be in their charge. But Manickam has no doubt that the children will travel quite safely on the Indian Airlines to Ceylon ; বিমানে ভ্রমণ করিবার নিরাপত্তা সন্দ্বন্ধে কোন ভয় নাই। *I know.....Colombo*—No one should worry about the safety of the children when they will journey by aeroplane to Ceylon. Difficulty will arise when they will reach Colombo. The place is not known to them. They may not know how to go to their uncle's tea estate. But Manickam is sure that his brother will make necessary arrangements to receive the children in Colombo and conduct them to his place. *Colombo*—the capital of Ceylon where there is a big air station. From Tiruchirappalli the first air station is Colombo. So the planes on the Indian Airlines will touch Colombo where the children will get down.

বঙ্গানুবাদ : রাজন ও পদ্মিনী মাদুরাতে থাকিত। তাহাদের পিতা শ্রীযুক্ত মাণিকম সেখানে একটি বড় কারখানার পরিচালক ছিলেন। রাজন আমেরিকান কলেজের প্রথম বার্ষিক ইন্টারমিডিয়েট শ্রেণীতে (class) এবং পদ্মিনী হাইস্কুলের পঞ্চম শ্রেণীতে (form) ছিল (পড়িত)। তাহাদের কাকা সিংহলে একজন চা-কর (tea planter) ছিলেন, এবং এপ্রিল মাসে তিনি গোটা পরিবারকে তাঁহার বাগিচায় গ্রীষ্মের ছুটির কিছু অংশ কাটাইতে আমন্ত্রণ করেন, কিন্তু কেবল রাজন আর পদ্মিনী যাইতে সক্ষম হইয়াছিল। রাজনের পিতা তাঁহার ভাতাকে লিখিলেন, “তোমার নিমন্ত্রণ গ্রহণ করিতে না পারায় আমি খুবই দুঃখিত, কিন্তু কারখানার জন্ম নূতন যন্ত্রপাতি এখন যে কোনও সময়ে আসিয়া পৌছিবে এবং আমাকে এখানে থাকিতেই হইবে। সম্ভবতঃ ছেলেমেয়েদের মা এবং আমি পরে তোমার সহিত যোগ দিতে পারিব। আমরা ছেলেমেয়েদের মঙ্গলবার, ২০শে এপ্রিল ইণ্ডিয়ান এয়ার লাইনস্ যোগে পাঠাইব। তাহারা সম্পূর্ণ নিরাপদে ভ্রমণ করিবে এবং আমি জানি যে তুমি কলম্বোতে তাহাদের সহিত সাক্ষাতের ব্যবস্থা করিবে।

Grammar & Composition : *Rajan and Padmini lived in Madurai*—simple sentence with a double subject. *Their father.....will there*—simple sentence. *Mr. Manickam*—noun in

apposition with 'father'. *Rajan was in the American.....High School*—double sentence (so-called 'compound sentence'), the co-ordinate parts being joined by 'and'. *Their uncle.....able to go*—multiple sentence (so-called 'compound sentence'), consisting of three co-ordinate parts, joined by 'and' and 'but'. *Tea planter*—here 'tea' is a noun qualifying the noun 'planter', which is used as the subjective complement. *Hot weather holidays*—here 'hot' is an adjective qualifying the noun 'weather', which, in its turn, qualifies the noun 'holidays'. *Able*—adjective, used as subjective complement. *To go*—infinitive, qualifying the adjective 'able'. *Sorry*—adjective, used as subjective complement. *To accept*—infinitive, qualifying the adjective 'sorry'. *Not*—adverb, qualifying the infinitive 'to accept'. *Will be arriving*—verb, future continuous tense. *Any*—adjective, qualifying 'time'. *Time*—noun, used as an adverbial accusative (to qualify 'will be arriving'). *Must be*—here 'must' is a defective verb, having for its object 'be' which is an infinitive without 'to'. *Children's mother*—here 'children's' is a noun in the genitive (so-called 'possessive') case, qualifying the noun 'mother'. *Will send*—'will' here denotes willingness or promise; it is used here as a verb with a full meaning (and not as an auxiliary verb), having for its object 'send', which is an infinitive without 'to'. *Will travel*—'will' here is an auxiliary verb. *I know that you will arrange.....Colombo*—complex sentence : main clause—'I know', subordinate noun-clause—'that you.....Colombo'.

Paragraph 2

Gist : Rajan and Padmini were taken by train to Tiruchirappalli by their father. Tickets were purchased for them. Their luggage was weighed and found correct. One gentleman carried excess luggage and refused to pay extra for it or leave a portion behind.

Travelled by themselves—journeyed without any other escorts. The parents or any other elderly men did not go with them. The children travelled alone ; নিজেরাই ভ্রমণ করিতে লাগিল, তাহাদের কোন চালক ছিল না। *They had.....before*—This was to be their first experience of a journey by an aeroplane. *Were looking forward to*—were expecting with pleasure ; আনন্দের সহিত প্রতীক্ষা করিতেছিল।

The flight—the travel in an aeroplane from the airport of Tiruchirappalli to Colombo in Ceylon ; বিমান উড়িয়া ভ্রমণ করা। *Padmini*

.....at first—Padmini was a girl in her teens. She heard that aeroplanes got out of control. Sometimes the engines developed trouble. Sometimes they were driven by strong wind against rocks. Accidents in air travel sometimes happened. So she was a bit nervous at first. *Air crash*—the fall of an aeroplane. This fall means that the aeroplane is destroyed and the passengers are killed or wounded ; বিমান-ধ্বংস। *There.....before*—the reason why Padmini was not happy about the air journey. Only a week ago in another air route the plane fell from great height in course of its flight. Such an accident might happen to the plane that would take them from South India to Ceylon. *The crew*—used collectively for all the men, the pilot and other men, engaged in driving an aeroplane from one air station to another ; বাহারা বিমান চালায়। *Had.....lives*—had died as a result of the

air crash. *The Indian.....safe*—The aeroplanes in the Indian airways are guided and controlled by expert pilots. So journey by air is perfectly safe. Accidents may happen at some time or other. But they are rare occurrences. Such kinds of accidents may happen in all transports such as trains, ships etc. The percentage of such accidents is so small that no sensible man need be afraid of them. Manickam said this to set at rest the doubts and fears in the minds of his daughter, Padmini. *Rajan.....fly*—Rajan was very eager to travel by air to Ceylon. This was the second reason why Padmini should not object to the trip by air to Ceylon. If Padmini did not like to travel in an aeroplane, her brother Rajan would be sorry.

Expl. *There had been an air crash.....to fly*—This is from *A Trip by Air to Ceylon*. The writer explains why Manickam's daughter, Padmini, did not like to travel in aeroplane to Ceylon. She knew that a week ago an aeroplane fell from a great height in course of its flight. The result was that all the men were killed on the plane. Padmini was afraid that such an accident might happen to the aeroplane that would take them to Ceylon. Manickam told his daughter that she was unduly nervous. Accidents in the Indian Airlines were rare. Generally the aeroplanes in the Indian Airlines carried on regular service without any air crash. Secondly, Padmini should not stand in

the way of her brother Rajan's enjoyment. He was eager to make the journey in an aeroplane. If Padmini was unwilling to go by air Rajan would naturally have to give up the aerial trip. These were the reasons given by the father to induce Padmini to travel by air to Ceylon.

A concession—giving up something ; allowance ; a right to travel at rates lower than the usual ; রেয়াৎ, অর্থাৎ স্থলভ যাতনে ভ্রমণ করা। *Half-rate*—on payment of half the full fares charged on travellers other than students. N.B. This is known in India as students' concession. Students travel by train, steamer or air at lower rates than the scheduled rates. Rajan and Padmini, being students, will be able to travel in an aeroplane by paying fares at half-rate.

Their father.....Tiruchirappalli—From Madurai Manickam, Rajan and Padmini started in a train to Tiruchirappalli early in the morning because there was no airport in Madurai. The airport was in Tiruchirappalli from where the aeroplane for Ceylon was to be boarded. Tiruchirappalli is further south of Madurai. *Station*—railway station. *Airport*—aerodrome ; the level ground where flying machines start and land, with sheds and workshops ; the airport is also called the flying field. *Taxi*—taxicab ; a motor car that can be hired for a journey. *Having had.....tickets*—The personal luggage of a passenger in an aeroplane is to be light. Heavy luggage is not allowed. There is a fixed permissible weight of luggage that a passenger may carry with him free. If any luggage weighs more than the free allowance, the passenger has to pay extra money for it. This free carriage of luggage is not uniform in all the airlines. The free allowance generally ranges between 35 and 40 lbs. Hence a certain practice is followed in the airport. The ticket is first purchased. Then the luggage is weighed. Then the weight of each luggage is inscribed on the ticket. If the weight is within the free allowance, the ticket holder has not to pay anything extra. If the weight be in excess of the free allowance, the ticket holder has to pay extra for the extra luggage according to a scheduled rate of the Airline. *They handed.....aeroplane*—In air travel the luggage of passengers is kept in a cabin set apart for the purpose. Labels with the names of passengers are fixed on the luggage. At the end of the journey each passenger asks for his luggage and gets it. So Rajan and Padmini bought

their tickets and had their luggage weighed. After that they made over their luggage to the men on the aeroplane for keeping it in the luggage cabin. No passenger is allowed to carry his luggage along with him near his seat in the aeroplane. *Came allowance*—The weight of the luggage of Rajan and Padmini was within the permissible limit. They were entitled to carry free the luggage on their tickets. *Forty pounds*—This weight was much in excess of the permissible limit. *Excess charges*—extra money for the luggage outside the free allowance.

Expl. *He tried to argue.....a friend*—These lines are from *A Trip by Air to Ceylon*. The writer gives the description of an obstinate passenger. The man had more than forty pounds of luggage with him. The weight was much in excess of the free allowance on his ticket. So the airport authorities of Tiruchirappalli asked him to pay excess charges. But the man was unwilling to pay extra money for the additional weight of his luggage. He was also unwilling to take out a portion of the luggage and bring it within free allowance. He tried to put forward various excuses to carry with him the whole lot of his luggage without any further payment. Thus the obstinate passenger wanted to get round the rules of air passage.

To pay excess—to pay extra charges for luggage beyond the free allowance ; অতিরিক্ত মাশুল দেওয়া। *To leave.....friend*—to bring the weight of his luggage within the permissible limit by taking out a portion of it and leaving it with a friend.

বঙ্গানুবাদ : তাই রাজন ও পদ্মিনী নিজেরাই সিংহলে যাত্রা করিল। পূর্বে তাহারা কখনো এরোপ্লেনে যায় নাই, ও (সেইজন্ত) উড়িবার আশায় সন্মুখে (ভবিষ্যতের দিকে) চাহিয়া ছিল। পদ্মিনী প্রথমে এ বিষয়ে ততটা স্বার্থী হয় নাই। আগের সপ্তাহে অল্প একটা পথে, বিমান-দুর্ঘটনা ঘটিয়াছিল এবং যাত্রী ও ক্রু (crew) সকলেই প্রাণ হারাইয়াছিল কিন্তু শ্রীযুক্ত মাণিকম বলেন যে ইণ্ডিয়ান এয়ারলাইন্স হইল খুব নিরাপদ এবং রাজন বিমানে উড়িতে বিশেষতঃ আগ্রহী ছিল। ছাত্র বলিয়া তাহারা বিশেষ স্তুবিধা (concession) পাইতে ও অর্ধেক ভাড়া ভ্রমণ করিতে সক্ষম হইয়াছিল। তাহাদের পিতা তাহাদের একদিন ভোরের ট্রেনে থিরুচিরপল্লীতে লইয়া গেলেন, এবং তাহারা স্টেশন হইতে ট্যাক্সিতে বিমানঘাটিতে গেল। তাহাদের মালপত্র ওজন করাইয়া এবং তাহাদের বিমান টিকিটের উপর

সেই ওজন লিখাইয়া, তাহারা উহা (অর্থাৎ মালপত্র) বিমানপোতের মাল-কামরায় রাখিবার জন্ত দিয়া দিল। তাহাদের মালপত্র বিনা শুকের কোঠায় পড়িয়াছিল কিন্তু যাত্রীদের মধ্যে একজনের, একজন লম্বা রোগা ব্যক্তির চল্লিশ পাউণ্ডেরও বেশী মালপত্র ছিল এবং তাঁহাকে অতিরিক্ত মাল দিতে বলা হইল। তিনি এ বিষয়ে তর্কাতর্কি করার চেষ্টা করিলেন। তিনি অতিরিক্ত দিতে অথবা একজন বন্ধুর কাছে কিছু জিনিস ফেলিয়া যাইতে চাহিলেন না।

Grammar & Composition : *They had never been.....to the flight*—double ('compound') sentence. *There had been an air crash.....anxious to fly*—multiple ('compound') sentence, consisting of four co-ordinate parts : (i) there had been.....week before, (ii) both the crew ...their lives, (iii) Mr. Manickam said very safe, (iv) Rajan was.....to fly. (iii) itself is a complex sentence, its main clause being 'Mr. Manickam said', and its subordinate noun-clause, 'that the Indian Airlines were very safe'. *Their father took them.....in a taxi*—double ('compound') sentence. *Having had their luggage.....of the aeroplane*—simple sentence, with double participial adjuncts ['having had their luggage weighed' and '(having had) the weight written on their air tickets'], joined by 'and'. *Their luggage came within.....the excess charges*—multiple ('compound') sentence. *He wanted neither to pay.....with a friend*—may be regarded as a simple sentence with a double object [to pay (excess) and 'to leave (something... ..friend)'], connected by the co-ordinating conjunctions 'neither... ..nor'.

Paragraph 3

Gist : The passenger argued that he was short and thin and weighed less than an average man. So he was entitled to carry more luggage to make up for his light personal weight. But the airport official was firm and made the passenger pay excess. *I weigh.....person*—A man generally has some weight of body. A short, thin man will have lighter weight than an ordinary man of normal height and weight. So the passenger argues that in consideration of his lighter weight of body, he should carry more weight of luggage. The words within the inverted commas contain the words actually used by the passenger. *To make up for*—to compensate for ; ক্ষতিপূরণ করা। *Lack of personal weight*—want of usual weight of a man's body ; নিজের দৈহিক ওজনের ন্যূনতা।

Expl. *I ought to be.....personal weight*—This is form *A Trip by Air to Ceylon*. This was a funny argument that one passenger put forward against payment of excess charges. The passenger was a short, thin man. He had with him a luggage of forty pounds. In air travel a passenger could carry only thirtyfive pounds of luggage. For weight over and above thirtyfive a passenger was to pay extra money under the rules. But the man argued that he was a short thin man. Naturally his weight of body was less than the weight of an average man. Since he weighed less in body, he had the right to carry more luggage. The total weight of his body and luggage taken together would come within the free allowance of the Airlines. This argument of the passenger was wrong. If the luggage weighs more than the scheduled rate, a passenger has to pay excess.

Politely—with proper courtesy ; calmly ; ভদ্রভাবে । *Reduce.....luggage*—make less the amount of money that the passenger would have to pay under the rules for luggage beyond the free allowance. *Excess luggage*—luggage that was more than what a passenger under the rules was allowed to carry free on his ticket. **N.B.** Two important qualities in the airport official are shown. The one is that he was courteous. He did not speak a single harsh word. The second is that he was firm in the discharge of his duties. He did not permit the carrying of excess luggage without payment of money for the excess.

Expl. *That is just.....a smile*—These lines are from *A Trip by Air to Ceylon*. These were spoken by an official at the airport of Tiruchirappalli to a passenger who refused to pay excess for extra luggage. The passenger was short and thin and weighed less than a man of average build and weight. On the ground of the lightness of his body, he wanted to carry more luggage than the scheduled free lift. The official was mildly satirical in his remark. He told him that God made him short and thin. No man was responsible for his size and weight. But the rules of the Airlines for luggage were the same for thin, short men as well as tall, fat men. The charges were for luggage only. Personal weight was never considered. It was, therefore, unfortunate that he was not tall and fat and could not occupy more space in the aeroplane.

Reduce—lower ; charge less ; কমাইয়া দেওয়া । *The excess luggage rates*—extra payment that an air passenger was to make for luggage beyond a limit fixed by rules for free carriage ;

অতিরিক্ত মালের জ্ঞা মাণ্ডলের হার। *For light people*—for short, thin people weighing less than an average person. The sting is in the tail. The official told him that his hands were tied by the rules of the Airlines. The rules provided for the weight of luggage and not for personal weight. The passenger's claim based on light weight was rather curious. *No, I didn't...had*—The passenger now gave up his objection to pay the excess for extra load he was carrying with him. He agreed that the official was bound by the rules. He never expected that the official would break the standing rules and allow him a free transit in the aeroplane with his excess luggage. *Admitted*—confessed ; স্বীকার করিল।

N.B. The incident is brought in to show how passengers often behave in a curious way. He knew that the rules did not permit free carriage of luggage beyond a certain limit of weight. All the same he argued in order to escape payment. Such passengers have nuisance value. They cause delay and inconvenience to officials and other passengers. *In the end*—finally ; সর্বশেষে ; শেষ পর্যন্ত। *Paid*—paid extra money for excess luggage. *All his luggage*—the whole luggage weighing more than forty pounds ; তার সব কিছু মালপত্র।

বঙ্গানুবাদ : রাজন তাঁহাকে বলিতে শুনিল, ‘আমার ওজন একজন সাধারণ মানুষের চেয়ে অনেক কম। আমাকে অবশ্যই আমার ব্যক্তিগত কম ওজন পোকাইবার জ্ঞা বেশী মাল লওয়ার অনুমতি দেওয়া উচিত’। কর্মচারীটি ভদ্রভাবে তাঁহার কথা শুনিলেন কিন্তু তিনি (কর্মচারী) অতিরিক্ত মালপত্রের মাণ্ডল কম করিলেন না। তিনি মুহূহাস্তে বলিলেন, ‘সেটা আপনার দুর্ভাগ্য, মহাশয়। আমার শঙ্কা হয় (মনে হয়) যে, রোগা লোকেদের জ্ঞা বাড়তি মালের মাণ্ডল কমাইবার কোনও অধিকার আমার নাই।’ ‘না, আপনার আছে আমিও বাস্তবিক তাহা আশা করি নাই’, লোকটি স্বীকার করিলেন, এবং তিনিও মুহূহাস্ত করিলেন। অবশেষে তিনি টাকা দিলেন এবং তাঁহার সমস্ত মাল সঙ্গে লইয়া চলিলেন।

Grammar & Composition : *Than the average person (weighs)*—adverb-clause, qualifying ‘much less’. *Say*—infinitive without ‘to’, used as one of two objects of the verb ‘heard’. This construction should be distinguished from the accusative with the infinitive construction, e.g.—

I want you to do this. (accusative with the infinitive)

The infinitive without 'to', as exemplified above, is found only with the verbs 'see', 'hear', 'feel', 'find', 'know', 'bid', 'let', 'make': We *saw* the boat *sink*. We *heard* the bells *sing*. I *find* it *pay*. I *have* never *known* it *fail*. I *bid* you *stay*. *Let* him *go*. It *makes* my heart *go* pit-a-pat.

It should be noted that the first object in this construction is a noun or pronoun.

Ought—defective verb ; it has no *s* in the 3rd person singular of the present tense, and no participles, gerunds, or infinitives are formed from it. *The official.....excess luggage*—double ('compound') sentence, joined by 'but'. *To reduce*—infinitive, used adjectivally to qualify the noun 'authority'. *You had*—noun-clause, object of 'did expect'. *In the end.....with him*—This may be regarded either as a double sentence, or as a simple sentence with a double predicate (verb).

Paragraph 4

Gist : Rajan and Padmini showed their certificates of vaccination and inoculation and passports to their father.

Board the plane—get into the aeroplane to make the journey to Ceylon. At fixed time the aeroplane takes off on its flight ; বিমানে চাপা। *Passports*—documents issued to a person by the Government of his own country, giving him permission to travel abroad ; গমনানুমতি। Ceylon is a foreign country to the Indian Union. So when a person is to go from this country to Ceylon, he must have a passport. If he has no passport, he will be stopped by the Indian customs officials on this side. If he manages somehow to escape to Ceylon, he will be treated as an unauthorised person in Ceylon and sent back or imprisoned. Hence passports are essential in a foreign journey. *Have you got.....Rajan ?*—Manickam enquired of his son if he had kept carefully with him the passports issued by the Government of India. The question only shows the importance of passports in travelling abroad. *They are.....pocket*—The passports have been kept carefully in my pocket. It shows that Rajan is intelligent and is alive to the importance of the passports. *Vaccination*—the act of injecting vaccine into a person to protect him from small-pox ; টিকা। 'Vaccine' is a virus or poison obtained from

calves suffering from a disease known as cowpox. It is injected into a person to prevent him from catching smallpox. *Inoculation*—‘Inoculate’ is to cause a person to have a mild form of a disease by introducing the germs of that disease into the body and in this way to make him safe against severe attacks of the disease. So a person may be inoculated against smallpox, cholera etc ; কলেরা প্রভৃতি রোগের জন্ম টিকা দান। *N. B.* Vaccination and inoculation are important in travelling abroad. The immigration laws are very strict in every country. No diseased person is allowed to enter a country from a foreign land. Hence certificates of vaccination and inoculation are strictly examined before a foreigner is allowed to enter a country. *No one.....* ...*inoculated*—This sentence explains why Manickam enquired of passports and certificates of vaccination and inoculation. Without them no foreigner is allowed to enter Ceylon which is a foreign country to the Indian Union. Passports will tell that Rajan and Padmini are Indian citizens without any black marks against their characters. Certificates of vaccination and inoculation will tell that they are of sound health and suffer from no infectious disease. *Health Officer*—the medical officer attached to the Government or to the Municipality. He is the competent authority under the law to issue health certificates. *A week.....* ...*journey*—only seven days before they left Madurai. The certificates must be of recent date to show the present condition of their health. Hence there is this reference.

বঙ্গানুবাদ : যাত্রীদের বিমানে উঠিবার সময় প্রায় হইয়া আসিল। ত্রীযুক্ত মাণিকম জিজ্ঞাসা করিলেন, ‘রাজন, তুমি তোমাদের ছাড়পত্র (পাসপোর্ট) ঠিকমত আছে তো?’ রাজন বলিল, ‘হ্যাঁ, বাবা, সেগুলি আমাদের পকেটে বসন্তের টিকা ও অগ্নি টিকার রসিদের সহিত আছে।’ ছাড়পত্র এবং টিকার সঠিক প্রমাণপত্র ব্যতিরেকে কেহই সিংহলে বাইতে পারে না। রাজন ও পদ্মিনী যাত্রার এক সপ্তাহ পূর্বে মাদুরার Health Officerএর নিকট হইতে তাহাদের প্রমাণপত্র লইয়াছিল। রাজন তাহার পিতাকে এই প্রমাণপত্র ও ছাড়পত্রগুলি দেখাইল।

Grammar & Composition : *To board*—infinitive, used adjectively to qualify the noun ‘time’. *Safe*—adjective, used as objective complement (not an adverb). *Stating*—present participle, qualifying ‘certificates’. *That he has been vaccinated and inoculated*—noun-clause, object of ‘stating’. *Week*—noun, used as an adverbial accusative.

Paragraph 5

Gist : When the time came for starting, a voice through a loudspeaker asked all passengers to board the plane. The air hostess showed the proper seats to the passengers and gave them necessary things for their convenience, comfort and safety.

Loudspeaker—a part of a radio receiver that makes the sounds loud enough to be heard ; যে যন্ত্রের ভিতর দিয়া জোরে আওয়াজ বাহির হয় । The voice over the loudspeaker announces the time for the starting of the plane. So every passenger who has booked his journey is asked to take his seat in the plane. The announcement is made through the loudspeaker so that every passenger may hear clearly. *For the Indian.....Ceylon*—the passengers who are to travel in the aeroplane to Ceylon. *Air hostess*—a lady officer attached to an aeroplane ; বিমানের মহিলা পরিদর্শক । Her function is to receive the passengers and show them their seats. She looks after the comfort and safety of the passengers during the air journey. She attends to the needs of passengers and makes necessary arrangements for their satisfaction. She acts as a guide and a friend to all of them. *Offered.....Padmini*—came forward to assist Rajan and Padmini in finding their proper seats, in disposing of their luggage and in taking measures of safety. *They said ..father*—they took leave of their father, Manickam, who was standing on the ground outside the plane. *Showed them.....sit*—The passengers were to occupy seats on the backs of which the names of the passengers were written on cards or labels. The passengers were not permitted to occupy seats as they liked. So the air hostess had to show each passenger his allotted seat. *Gave them.....ears*—Cotton wool is put into the ear holes to protect the ears from the deafening sound of the plane. It also protects the ears from being affected by the cold air of the upper region. *Some sweets.....suck*—Some lozenges or something like them are put into the mouth to prevent the feeling of air sickness or giddiness, as the plane moves up in the air from the ground. *The doors.....closed*—the doors were tightly shut for the safety of the passengers. If the doors are not properly closed, passengers may fall or air from the outside may rush in and cause discomfort to passengers. *The engines started*—the engines of the plane began to work. *The passengers.....belts*—This is another safety measure for the passengers.

There is a belt attached to every seat. Every passenger is to tie it round his waist. If there is a sharp jolt in the plane due to any reason, the passenger may be thrown out of his seat ; to prevent such accident happening, a belt is to be fastened round the waist of every passenger. *Fasten*—tie ; বাঁধিয়া দেওয়া। *They were off*—they were away from the place, when the plane took off ; তাহারা চলিয়া গেল ; *Fixed....seat*—attached to every seat. This is for the convenience of the passengers. They can get the belt ready at hand. *Descending*—coming down ; নামিয়া আসিতেছিল। *When the plane.....descending*—The belt is tied round the waist when the plane rises in the air from the ground and when it comes down on the ground from the air. At the time of ascent and descent there is a sharp movement of the plane. Passengers may be thrown out of their seats.

বঙ্গানুবাদ : ঠিক তখনই লাউডস্পীকার হইতে একটি স্বর ইণ্ডিয়ান এয়ার-লাইন্সের সকল সিংহলযাত্রীকে বিমানপোতে আরোহণ করিতে বলিল। রাজন ও পদ্মিনীকে air hostess সাহায্য করিবেন জানাইলেন, তাই তাহারা পিতাকে বিদায়সম্ভাষণ করিল ও তাঁহার সঙ্গে বিমানে উঠিল। এয়ার হসটেস্ তাহাদের কোথায় বসিতে হইবে দেখাইলেন ও তাহাদের কানে গুঁজিবার জগ্জিছুটা তুলা ও চুবিবার জগ্জিছু মিষ্টি দিলেন। দরজা বন্ধ হইল, ইঞ্জিন চালু হইল এবং শীঘ্রই তাহারা যাত্রা করিল। বিমানে প্রত্যেক আসনের সঙ্গে একটি বেষ্ট যুক্ত থাকে। বিমান যখন ওঠে ও নামে, যাত্রীদের এইগুলি কোমরে জড়াইতে বলা হয়।

Grammar & Composition : *Asking*—present participle, qualifying 'voice'. *To board*—infinitive, used as one of two objects of 'asking' (the other object being 'passengers') ; accusative with the infinitive construction. *To help*—infinitive, object of 'offered'. *Where to sit* (= where they were to sit)—elliptical noun-clause (often miscalled noun-phrase), object of 'showed'. *To put*—infinitive, used adjectivally to qualify 'cotton wool'. *To suck*—infinitive, used adjectivally to qualify 'sweets'. *To fasten*—infinitive, used as retained object in the passive construction. (In the active form it would be one of two objects in the accusative with the infinitive construction : The air hostess asked the passengers to fasten these round their waists—...) *When the plane.....descending*—adverb-clause, qualifying 'to fasten'.

Paragraph 6

Gist : The day was a very clear day. The plane had smooth sailing. The Cauvery, the temple at Srirangam, the Rock Fort and the Palni Hills were seen in all their beauty from the air. The air hostess gave to every passenger a cardboard box of tiffin and a cup of tea or a cool drink. There was no extra charge for the tiffin and the meals. All these were included in the fare.

A very clear day.....sky—so everything striking and beautiful on earth could be seen from the plane. *They felt.....air*—The aeroplane took off and gradually climbed higher and higher in the air. As the day was a clear, cloudless one, there was no strong wind. The ascent of the plane up in the air was gentle. The passengers felt no jerk as the plane moved up.

Expl. *It was a very clear day..... air*—This is from *A trip by air to Ceylon*. Rajan and Padmini started in a plane from Tiruchirappalli on the 20th April from Ceylon. It was a bright and sunny day. A plane bumps when it rises or comes down on a cloudy day, and a strong wind blows. On such a day, the passengers of a plane are disturbed by a jerking motion. But on the present occasion, the sky was free of cloud. The things on the earth below were clearly seen, a gentle wind was blowing and the plane sailed up easily. So, the passengers felt no inconvenience.

Beneath them—under them *i.e.*, on the ground ; তাহাদের নিম্নে । From the plane the passengers could see the different objects on the earth. *Cauvery*—a river in Southern India flowing into the Bay of Bengal. It is about 475 miles in length. It is regarded as one of the sacred rivers by the Hindus. *Very low.....April*—lying very low within its bed as it was the hot month of April ; গ্রীষ্মকালে নদীর জল শুকাইয়া খুব নীচে নামিয়া গিয়াছিল । In the rainy season the water of the river is full to the brim. In the dry months of April and May the water of the river sinks low within its bed. *The temple..... Srirangam*—the famous temple of Vishnu, Shri Ranga in Srirangam, a town in Mysore. It is situated on an island in the Cauvery, seven miles north of Mysore. It was the capital of Hyder Ali and Tipu Sultan. The town is named after the temple of Shri Ranga, Vishnu. *Rock Fort*—a rock-cut fort of Tipu.

Sultan. It has a beautiful temple dedicated to the worship of Ganesh. *Palni Hills*—a range of hills in the southern part of the Deccan, connecting the Eastern and Western Ghats. The height of the highest summit is about 7,000 feet. *They soon... them*—they flew so far away from Tiruchirappalli, that it could no longer be seen. *The hostess*—the air hostess. It is her duty to look after the comfort of the passengers in the plane ; বিমানের পরিদর্শিকা। *Light meal*—not heavy or full meal ; a sort of tiffin or refreshment. *Packed in*—put together closely in. *Cardboard box*—a box made of thick, stiff, heavy material like paper ; শক্ত মোটা কাগজের বাক্স। The light meal is served in cardboard box because it is easy to handle and to eat from. Such provision of refreshment is made by the authorities of the Indian Airlines for the comfort of the passengers. It is the duty of the air hostess to hand round these packets of food to every one of the passengers. *Cool drink*—for those who do not take tea or coffee. Cool drink may be lemonade, lemon squash or any kind of fruit juice ; ঠাণ্ডা সরবৎ।

Expl. ‘*You can either.....later*’...*Padmini*—This is from *A Trip by Air to Ceylon*. Padmini was a girl of very tender age. She was travelling in the plane from Tiruchi to Ceylon. The air hostess naturally paid greater attention to her. She told Padmini what to do with the light meal given to her in the cardboard box. If Padmini felt like taking it just then, she would open the box and eat it. If she was not hungry or if she did not like to take it at that time, she might eat it later on. This advice was given by the air hostess just to help her.

Our friends—other passengers who were travelling in the same plane. *Opened.....interest*—opened the packet of light meal to see what was in it and ate it immediately. Evidently they felt hungry and wanted to taste the food supplied to them. *Curry puffs*—a kind of light and flaky pastry composed of meat, eggs etc. made with sauce with a very hot taste ; ময়দা, মাংস, ডিম, আচার প্রভৃতি দিয়া প্রস্তুত একরকম ঝাল খাদ্য। *Fried eggs*—eggs cooked in boiling fat ; ভাজা ডিম। *Potato chips*—small pieces cut from an entire potato and fried ; খুব পাতলা আলুভাজা। *Wrapped up*—folded round ;

covered in ; জড়ানো। *Cellophane*—a transparent substance made from cellulose ; a kind of paper through which it is possible to see. It is generally used as a wrapping for goods displayed in a shop ; একরকমের খুব পাতলা স্বচ্ছ কাগজ। *Anything*—any money. *Fare*—money paid for a journey ; ভাড়া।

Expl. *They did not have.....the fare*—These lines are from *A Trip by Air to Ceylon*. The Air hostess in the aeroplane that left Tiruchi for Ceylon handed a cardboard box of light meal to all the passengers. The passengers took the cardboard boxes, and some of them opened them to eat. But they would not have to pay anything for the food supplied. The reason was a simple one. The passengers had paid their fares for the journey, but this included the cost of the meals as well. So when the packets of food were supplied, no money was demanded by the air hostess or paid by the passengers.

বঙ্গানুবাদ : দিনটি ছিল সম্পূর্ণ মেঘমুক্ত পরিষ্কার এবং বিমান যখন মঙ্গল-ভাবে শূণ্যে উঠিল তখন তাহারা বিশেষ গতি অনুভব করে নাই। নিম্নে তাহারা কাবেরী (নদী) দেখিতে পাইল, এপ্রিল (মাস) বলিয়া খুবই ক্ষীণ, এবং শ্রীরঙ্গমে বৃক্ষবেষ্টিত মন্দির এবং কিছুদূরে বিখ্যাত পার্বত্যদুর্গ (Rock Fort), এবং বহুদূরে দক্ষিণ-পশ্চিমে পালনি পর্বতমালার রেখা দেখিতে পাইল। শীঘ্রই তাহারা তিক্রটি পিছনে ফেলিয়া চলিল এবং hostess প্রত্যেক যাত্রীকে কার্ডবোর্ডের বাক্সে বাঁধা হাঙ্কা খানা এবং এককাপ চা অথবা কফি অথবা শীতল পানীয় আনিয়া দিলেন। তিনি পদ্মিনীকে বলিলেন, 'তুমি এখনই তোমার খাওয়া সারিতে পার অথবা পরবর্তী সময়ের জন্য মূলতুর্বা রাখিতে পার।' আমাদের বন্ধুরা বিপুল আগ্রহের সহিত তাহাদের বাক্স খুলিল। তাহারা কারীর দুইটি puff, কিছু ডিম ভাজা ও আলু ভাজা, এবং একটি আপেল ও একটি কলা দেখিল। এইগুলি সব তেলকাগজে (cellophane paper) মোড়া ছিল। এই খাবারের জন্য hostess কে কিছুই দাম দিতে হয় নাই কারণ খাতের দাম ভাড়ার অন্তর্গত।

Grammar & Composition : *It was a very clear day.....into the air*—double ('compound') sentence ; the second co-ordinate part, however, has a subordinate adverb-clause, *as the plane.....into the air*, qualifying 'felt very little motion'. *Low*—adjective,

used as objective complement (not adverb). *As it was April*—adverb-clause, qualifying 'very low'. *Surrounded*—past participle, qualifying 'temple'. *Packed*—past participle, qualifying 'meal'. *You can either eat.....till later*—double ('compound') sentence, joined by 'either.....or'. *Till later* (=till it is later)—elliptical adverb-clause, qualifying 'keep'. *To pay*—infinitive, object of 'did have'. *As the cost.....fare*—adverb-clause, qualifying 'did not have to pay'.

Paragraph 7

Gist : The plane flew over land for some time. Then it passed over the blue ocean and entered the island of Ceylon. It made for the south and came over the town of Colombo with its buildings and harbour. Then the plane began to come down on land. Rajan and Padmini were looking eagerly for their uncle.

Countryside—পল্লীগ্রাম অঞ্চল। *Countryside.....them*—the whole country was lying on the land and the plane was flying over it. *Presently*—soon ; তখনই। *The blue.....horizon*—at the last point of vision from where the blue waters of the sea could be seen as a line. The water of the sea is not really blue. But due to the reflection of the sun's rays on the water, it has a bluish appearance. *Horizon*—the line at which the earth or sea and the sky appear to meet ; the last point of human vision ; দিগ্বলয় ; চক্রবাল। *Mainland*—the chief or most important part of a country as distinguished from islands off the coast ; প্রধান অথবা বৃহত্তর স্থলভাগ। *Flying.....Ceylen*—Ceylon is an island in the Indian Ocean. It is separated from India by the Palk Strait and the Gulf of Manaar. *Making their way to*—i.e., sailing towards. *Beneath them.....the island*—the plane was flying high in the air. The sea was far below it. The passengers saw from the plane that one or two steamers were sailing from India towards the island of Ceylon. *Colombo*—the capital of Ceylon. It is on the west coast of the island. *Its harbour*—The harbour of Colombo is one of the largest artificial anchorages in the world. It has an area of over 640 acres. Practically all Ceylon's exports and imports pass through Colombo. It is a coaling and oiling station for ships on their way to Australia or the Far East ; কলম্বোর বন্দর।

Many buildings—the business quarter lies at the southern end of the harbour, where the Government buildings are situated. *Beyond.....Ocean*—further south and west is the vast expanse of the Indian Ocean. *Then*—when the plane reached the city of Colombo. *Began descending*—began to come down and land; নামিয়া আসিতে লাগিল। *Could.....of*—could see. *Their uncle*—the uncle of Rajan and Padmini and the brother of Manickam. He was to be at the airport to receive them. The uncle was a tea planter in Ceylon. The leading export of Colombo is tea.

Expl. *Then the plane.....their uncle*—These lines are from *A Trip by Air to Ceylon*. Rajan and Padmini travelled by themselves in a plane from Tiruchi to Colombo. Their father wrote to his brother, a tea planter in Ceylon, to receive the children at the airport of Colombo. When the plane reached the city of Colombo, it began to come down to touch land. Rajan and Padmini knew that their uncle would be waiting for them at the port. Naturally they became very eager to meet their uncle. They looked about to find out where their uncle was standing to receive them.

বঙ্গানুবাদ : জানালা হইতে বাহিরে তাকাইয়া পদ্মিনী তাহাদের নিম্নে প্রসারিত ভূভাগ দেখিল। প্রথমে তাহারা ডাঙার উপর উড়িয়া গেল, কিন্তু তখনই দিগন্তে সমুদ্রের নীল রেখা দেখা গেল, এবং শীঘ্রই তাহারা মূল ভূভাগ ত্যাগ করিয়া সমুদ্রের উপর দিয়া সিংহলের দিকে উড়িয়া চলিল। নিম্নে তাহারা দেখিতে পাইল দুই একটা স্টীমার দীপের দিকে যাইতেছে। যে পর্যন্ত না তাহারা বন্দর ও বহু ঘরবাড়ি সমেত কলম্বো শহর এবং তাহা ছাড়াইয়া ভারত মহাসাগরের বিপুল বিস্তার দেখিল, তাহারা সিংহলের উপকূল বরাবর দক্ষিণে উড়িয়া গেল। তখন বিমান নামিতে শুরু করিল এবং কাকাকে কত শীঘ্র দেখিতে পাইবে তাহা দেখিবার জ্ঞান তাহারা সাগ্রহে বাহিরে তাকাইল।

Grammar & Composition : *Looking*—present participle, qualifying 'Padmini'. *Spread (out)*—past participle, qualifying 'countryside' (*out* is an adverb qualifying 'spread'). *At first they flew.....island of Ceylon*—multiple ('compound') sentence. *Making*—present participle, used predicatively of the object 'steamer'. *South*—noun, adverbial accusative, qualifying the verb 'flew'. *Until they saw.....Indian Ocean*—double adverb-clause, qualifying 'flew south' etc. *Descending*—gerund, object of 'began'.

To see—infinitive, used adverbially to qualify 'looked out'. *How soon.....their uncle*—noun-clause, object of 'to see'.

Questions and Answers

Q. 1. "So Rajan and Padmini travelled by themselves to Ceylon."
(Para. 2)

(a) *Who were Rajan and Padmini ?* (b) *Why did they travel by themselves to Ceylon ?*

Ans. (a) Rajan and Padmini were brother and sister. They were the children of Manickam, the manager of a mill in Madurai. Rajan was a student in the American College in the first year Intermediate class. Padmini was in Form V in the High School.

(b) Manickam's brother was a tea planter in Ceylon. He invited his brother's family to spend a few days with him in April. Manickam expected the arrival of new machinery at any time in the near future. So he and his wife could not leave Madurai. But he wrote to his brother that the children would be sent by air to Ceylon on Tuesday, April 20. The brother was asked to meet the children at Colombo. In these circumstances Rajan and Padmini had to travel by themselves.

Q. 2. "Padmini had not been very happy about it at first."
(Para 2.)

(a) *About what thing was Padmini unhappy at first and why ?* (b) *How was her unhappiness removed ?*

Ans. (a) Padmini was afraid of travelling in an aeroplane. She was very young. She had also no experience of travelling by air. She heard of an air crash in another line only a week ago. All the crew and the passengers were killed in the crash. So she could not be very happy about a trip by air to Ceylon.

(b) Her father, Manickam, set her fears at rest by two arguments. First, the journey on the Indian Airlines was quite safe. There was little danger of accident and losing life. Secondly, Padmini's brother, Rajan, was very anxious to fly. If Padmini was unwilling to travel in a plane, Rajan would have to give up the aerial flight. So Padmini would cause disappointment to

the brother by her unwillingness. In this way Padmini was persuaded to go by plane.

Q. 3. *What have passengers to do at the airport before they can board a plane ?*

Ans. First, each passenger has to get his luggage weighed. The official at the booking office writes the weight on the air ticket. Personal luggage of a certain weight is allowed to be carried free. But if the luggage is not within the free allowance, the passenger has to pay excess fare for luggage beyond the free allowance. After this, the luggage is handed over to the port officials to be put in the luggage cabin of the plane. Secondly, in travel by air to a foreign country, two important documents are to be shown to the port officials. One is a passport issued to the passenger by the Government. The second is a certificate of vaccination and inoculation from a Health Officer of the Government. Without a passport and a proper certificate of good health no person is allowed to board a plane. At the end of these examinations a voice through a loudspeaker asks all passengers to board the plane.

Q 4. "I ought to be allowed more luggage to make up for my lack of personal weight."

- (a) *Who said this and what was the occasion for saying it ?*
(b) *Did he get what he wanted ?*

Ans. (a) This was said by a passenger who travelled in an Indian Airliner from Tiruchi in Madras for Colombo in Ceylon on April 20. The passenger was a short, thin man. He had more than forty pounds of personal luggage. The weight of the luggage was more than what could be carried free. So he was asked to pay excess charges by the port official. But the man did not like either to pay excess or leave something behind. On the contrary, he argued with the official to escape payment. He said that he weighed less than the average person. So he wanted to carry more luggage to make up for his light weight.

(b) But the passenger did not get any relief. The official told him that the Airline authorities did not charge anything for the personal weight of any person. Only the luggage was charged. Luggage up to a certain weight was allowed free. Any luggage above the weight fixed by rules had to be paid for extra. So the

passenger's plea that he was expected to carry more luggage for his light weight could not be accepted. The official said that he had no authority to reduce the excess luggage rates, and the passenger did not get what he wanted.

Q. 5. (a) *Who is an air hostess in a journey by plane ?* (b) *How did the air hostess in "A Trip by Air to Ceylon" help the passengers ?*

Ans. (a) An air hostess in a plane is a lady who looks after the comfort and meals of the passengers during a journey. She gives them necessary advice for their safety.

(b) In the Indian Airlines flight to Ceylon the air hostess offered to help Rajan and Padmini. They were shown their seats inside the plane. After they were seated, the hostess gave them some cotton wool to put in their ears and some sweets to suck. The cotton wool was given to protect the ears from the loud sound of the engine. Sweets were given to prevent giddiness or air sickness. The doors were closed when the engines started. The closed doors were to prevent sudden or accidental fall of any passenger during the flight. There was a belt fixed to every seat in the plane. The passengers were asked to tie the belts round their waists when the plane was rising in the air or getting down to land. At the time of rising and coming down, the plane might bump and throw the passengers out of their seats. The fastening of the belt was for the safety of the passengers. Lastly, during the journey the air hostess gave to every passenger a cardboard box of light meal and a cup of tea or coffee or a cold drink. The meal was covered in cellophane paper and contained two curry puffs, some fried egg and potato chips, an apple and a plantain. Passengers might eat them immediately or later on. This meal was supplied by the hostess for the refreshment of the passengers.

Q. 6. *Describe briefly what different objects Rajan and Padmini saw in the course of their trip by air from Tiruchi to Colombo in Ceylon.*

Ans. As the plane began to fly from Tiruchi, Rajan and Padmini saw the Cauvery lying low within its bed in the hot April month. Then they caught sight of the temple in the midst of trees at Srirangam, some distance away from the famous Rock.

Fort. Far away to the South-west they saw beneath them the range of Palni Hills. Soon they left far behind Tiruchi. From the window of the plane Padmini saw the countryside spread out beneath them. At first the plane flew over land. Soon the blue waters of the sea could be seen on the horizon. The mainland was left behind, and the plane passed over the sea to the island of Ceylon. It flew south along the coast of Ceylon. At a glance Rajan and Padmini could see the city of Colombo with its harbour and many buildings and the wide expanse of the Indian Ocean in the distance.

Q. 7. Write brief notes on the characters of the following :

(a) Rajan and Padmini ; (b) Short thin passenger with excess luggage ; (c) Airport official ; (d) Air Hostess.

Ans. (a) Rajan and Padmini are brother and sister. They are students. The brother is a college student in the first year Intermediate class of the American College. The sister is a High School student in Form V. Both of them are young and lively. They look forward to the flight to Colombo in Ceylon at the invitation of their uncle. But there is a fine distinction between the two characters. Padmini is younger in age. She does not know much about life. She hears of an air crash in another airline. She is frightened and feels unhappy about the flight to Ceylon. But she is a very obedient girl. The father tells her that the Indian Airlines are safe. She is at once satisfied. She has great love for her brother. She hears from her father that her brother is anxious to fly. She at once agrees to have the trip by air. She does not like to stand in the way of her brother's pleasure. Rajan is a boy of 15 or 16 years. He is bold. He knows also of the air crash. But he is not afraid of travelling by air like the sister. He is a dutiful son and does what his father asks him to do. He was asked to keep carefully the certificates of vaccination and inoculation and the passport. At the airport he tells his father that he has the passport and the certificate in his pocket. He shows them to his father. Thus Rajan is quiet and bold, and has sense of responsibility.

(b) The short, thin man was a passenger in the plane that ran from Tiruchi in Madras to Colombo in Ceylon. He had luggage of more than forty pounds. His luggage exceeded the limit of free allowance. He was asked to pay excess by the port official.

He did not like to do so. He was asked to leave behind a portion of the luggage, but he was unwilling to do so. He wanted to carry more luggage because he was a light man. He knew that the official had no authority to reduce the excess luggage rates. Still the man argued about it. The short, thin man was the type of unreasonable passengers. He wasted the time and the energy of the official and of himself by useless talking.

(c) The Airport official is the type of dutiful and efficient officer. He is polite even to a passenger who wants to carry excess luggage without payment. But he is firm in the discharge of his duties. He does not let the passenger off without paying for excess luggage. So he unites in himself politeness and firmness.

(d) The Air hostess is very attentive to her duties. She is a guide and friend to all passengers. She gives them cotton wool to put in their ears. She gives them sweets to suck. She asks all of them to fasten the belts round their waists. But to persons of tender age she is more attentive. She offers to help Rajan and Padmini, two young students. She shows them where to sit. When the light meal is served to the passengers, she has a kind word for Padmini. She tells her that she may take the meal immediately or some time later. Thus she does her duty carefully. She is more eager to help those who cannot take care of themselves. Thus she is the model of a good air hostess.

Q. 8. Explain with reference to the context :—

- | | |
|--|-------------|
| (a) <i>Their uncle.....to go.</i> | (Para. 1) |
| (b) <i>There had been an air crash.....to fly.</i> | (Para. 2) |
| (c) <i>He tried to argue.....a friend.</i> | (Do) |
| (d) I ought to be.....personal weight. | (Para. 3) |
| (e) That is just.....a smile. | (Do) |
| (f) <i>It was a very clear day.....the air.</i> | (Para. 6) |
| (g) <i>'You can either.....later.....Padmini.</i> | (Para. 6) |
| (h) <i>They did not have.....the fare.</i> | (Do) |
| (i) <i>Then the plane.....their uncle.</i> | (Para. 7) |

Ans. See Explanations.

Q. 9. Write notes on the following :—

Form V ; Looking forward to ; Air crash ; Excess charges ; To pay excess ; Lack of personal weight ; Light people ; To board the plane ; Passports ; Loudspeaker ; Indian Airlines flight ; Air hostess ; Cauvery ; Rock Fort ; Srirangam ; Palni Hills ; Curry puffs ; Cellophane paper ; Making their way to ; Make up for ; Colombo with its harbour and many buildings.

Ans. See Notes.

LANGUAGE STUDY AND EXERCISES**A. Sentence Study :****1. নিম্নলিখিত বাক্য কয়টি লক্ষ্য কর :**

(i) The plane waited there for twenty minutes.

(ii) We will send the children by Indian Airlines on Tuesday, April 20.

(iii) Rajan showed these certificates and the passports to his father.

এগুলি হইল *simple sentences* (সরল-বাক্য) ; প্রত্যেকটিতে আছে একটি verb (ক্রিয়াপদ) আর একটি subject (উদ্দেশ্য) ।

(i) এর কোন object (কর্ম) নাই ; (ii) এর একটি object (কর্ম) আছে—‘the children’ ; (iii) এর object (কর্ম) দুইটি—‘certificates’ ও ‘passports’.

(iv) Rajan and Padmini lived in Madurai.

এটিও একটি *simple sentence* (সরল-বাক্য), কারণ রাজন ও পদ্মিনীকে আমরা একত্রে একটি দল বা শ্রেণী হিসাবে গণ্য করিয়া থাকি । তাহাদের নামের পরিবর্তে আমরা বলিতে পারি ‘The children’.

EXERCISE 1

1. Ami and Moni live in Calcutta.
2. The two are brother and sister.

3. Ami has *a sister*.
4. They love *their parents*.
5. The old woman sells *apples and oranges*.
6. They ate *apples, oranges, and sweets*.

EXERCISE 2

1. *It rains*.
2. *It is five miles to Ratangarh*.
3. *There is no one here*.
4. *There was not a crumb left*.

3. (i) Beneath them they could see a steamer making its way to the island.

(ii) Looking out of the window Padmini saw the countryside spread out beneath them.

এগুলিও *simple sentence* (সরল-বাক্য); (i)-এ finite verb (সমাপিকা) ক্রিয়া হইল *see*, (ii)-তে উহা হইল *saw*.

(i)-কে দুইটি সংক্ষিপ্ততর বাক্যে বিভক্ত করা যায় :

Beneath them they could see a steamer.

It was making its way to the island.

(ii)-কে এইরূপ তিনটি সংক্ষিপ্ততর বাক্যে বিভক্ত করা যায় :

Padmini was looking out of the window.

She saw the countryside.

The countryside was spread out beneath them.

EXERCISE 3

1. The air hostess gave them a box *filled with food*.
2. *Opening his box*, Rajan found some potatoes *wrapped in paper*.
3. *Getting up early in the morning*, they caught the first train to Tiruchi.

4. The children, travelling by Indian Airlines, will come on Tuesday.

5. I saw him walk about and look for his sister.

4. Compound sentences (যৌগিক বাক্য)

নিম্নলিখিত বাক্যগুলি লক্ষ্য কর :

(i) They had never been in an aeroplane before and were looking forward to the flight.

(ii) The official listened to him politely but he did not reduce the charges for excess luggage.

এগুলি হইল *compound sentence* (যৌগিক বাক্য) । একাধিক সংক্ষিপ্ততর বাক্যকে *and* কিংবা *but* শব্দের দ্বারা যোগ করিয়া এই দু'টি বাক্য গঠিত হইয়াছে ।

(i) এবং (ii) এ দু'টির প্রত্যেকটিই দু'টি বাক্যের যোগে গঠিত ।

EXERCISE 4 (a)

1. Rajan was in the American College in the first year Intermediate class and Padmini was in Form V in the High School. (*Two sentences joined by 'and'*)

2. Their uncle was a tea planter in Ceylon, and in April he invited the whole family to spend part of the hot weather holidays on his estate, but only Rajan and Padmini were able to go. (*Three sentences joined by 'and' and 'but'*)

3. I am very sorry not to accept your invitation, but the new machinery for the mill will be arriving any time now and I must be here. (*Three sentences joined by 'but' and 'and'*)

[এখানে 'Rajan's father wrote to his brother' কথা কয়টি বাদ দেওয়াই ভাল ; কেননা, যদিও আসল sentence এইটিই, তবুও ইহার সঙ্গে উদ্ধৃত অংশের যোগ খুব শিথিল । উদ্ধরণ মূল বাক্যের মধ্যে হইলেও, উহার অন্তর্গত নয় ।]

অগ্রান্ত সংযোগাত্মক শব্দ বা Conjunction হইতেছে—

(i) both.....and..... .

Both the crew and the passengers had lost their lives.

(ii) either.....or.....এবং neither.....nor.....

You can *either* eat your meal now *or* keep it till later.

He wanted *neither* to pay excess *nor* to leave something behind with a friend.

এ দু'টিই তথাকথিত compound sentence (আসনে double sentence) ।

EXERCISE 4 (b)

1. Rajan had a cup of coffee *and* Padmini a cool drink.
Rajan had a cup of coffee, *but* Padmini had a cool drink.
2. The children went to Ceylon, *but* their parents were not able to go.
3. *Neither* Mr. Manickam *nor* his wife went to Ceylon.
Neither did Mr. Manickam go to Ceylon, *nor* did his wife.
4. Rajan ate *both* his curry puffs *and* his egg, *but* Padmini ate only the egg.
5. Do not lose *either* your passports *or* your inoculation *and* vaccination certificates, *or* you will get into trouble.
Lose *either* your passports *or* your inoculation and vaccination certificates, *and* you will get into trouble.
Lose *neither* your passports *nor* your inoculation and vaccination certificates, *and* you will not get into trouble.
Lose *both* your passports *and* your inoculation and vaccination certificates, *and* you will get into trouble.
Do not lose *both* your passports *and* your inoculation and vaccination certificates, *and* you will not get into trouble.

B. Noun Study

1. Proper Noun হইল ব্যক্তিবিশেষ, কিংবা স্থানবিশেষ, অথবা বস্তুবিশেষের নাম ।

উহার প্রথম অক্ষরটি সর্বদাই বড় হাতের অক্ষরে লিখিতে হয় ।

(i) Rajan, Padmini, Manickam.

(ii) Ceylon.

(iii) Tuesday.

(iv) Madurai, Colombo, Tiruchirappalli, Srirangam.

(v) April.

EXERCISE 5

1. *Indian Airlines*—used as the name of a particular concern, as if it were a proper noun ; hence the first letters are capitals.

2. *Health Officer*—a particular designation.

3. *Rock Fort*—name of a particular fort.

4. *Cauvery*—name of a particular river.

5. *Indian Ocean*—name of a particular ocean.

6. *Palni Hills*—name of a particular range of hills.

The Health Officer ; the Cauvery ; the Indian Ocean ; the Palni Hills.

[It is not grammatically wrong to use *the* before 'Indian Airlines' and 'Rock Fort'. But modern usage prefers to drop it and treat these as proper names.]

Bengal Enamel Works, Nadia Jute Mills ; Education Officer, Sanitary Inspector ; Agra Fort, Trichur Mansions ; The Ganga, The Rupnarayan ; The Atlantic Ocean, The Pacific Ocean ; The Lushai Hills, The Naga Hills.

EXERCISE 6

Last September Mr. Kumar visited Benaras. He bathed in the Ganges and visited many temples and also the Hindu University of Benaras. One day he visited Sarnath where he saw the remains of old Buddhist monasteries. The king who was a keen follower of Buddha was Asoka.

2. Manager, family, train, allowance, people, ইত্যাদি হইল
Common Nouns (প্রকৃতপক্ষে Class Nouns, জাতিবাচক বিশেষ্য) ।

EXERCISE 7

COMMON NOUNS (Class Nouns)

Singular—Father, mill, college, class, school, uncle, planter, estate, mother, station.

Plural—Children, passengers, tickets, charges, rates, passports, certificates, sweets, doors, engines.

EXERCISE 8

Classes, aeroplanes, crashes, persons, hostesses, children, puffs, holidays, knives, families.

EXERCISE 9

1. The *class* is now studying grammar. (*subject*)
2. The Inspector visited our *class*. (*object*)
3. There has been an air *crash* recently. (*subject*)
4. I heard the *crash* of thunder. (*object*)
5. A young *person* came to see you this morning. (*subject*)
6. I know the *person* you refer to. (*object*)
7. The *hostess* showed us into the room. (*subject*)
8. The reception kept the *hostess* busy. (*object*)
9. The *child* is asleep. (*subject*)
10. She put the *child* to bed. (*object*)
11. A *puff* of wind came through the open window. (*subject*)
12. I found the *puff* tasteful. (*object*)
13. The *holiday* was spent in visiting people. (*subject*)
14. I have a *holiday* today. (*object*)
15. Your *knife* is not sharp enough. (*subject*)
16. Would you lend me your *knife*? (*subject*)
17. The whole *family* was invited. (*subject*)
18. He invited the whole *family* there. (*object*)

C. Qualifiers

নানাভাবে noun-সমূহ বিশেষিত হইয়া থাকে—

1. *Adjective*-যোগে : *Large mill, whole family, their father, forty pounds, new machinery.*
 2. *অপর noun*-যোগে : *Tea planter, (hot) weather holidays.*
 3. *Possessive (genitive) case*-এর *noun*-যোগে : *The children's mother.*
 4. *Nouns in apposition*-যোগে : *Their father, Mr. Manickam.*
- বিশেষণসমূহের কাজ হইতেছে noun-এর উদ্দিষ্ট ব্যক্তি বা বস্তু সম্বন্ধে অধিকতর কিছু ব্যক্ত করা।

EXERCISE 10

1. *Adjectives* : Their father ; the manager ; a large mill ; the American College ; the first year ; Intermediate class ; the High School ; their uncle ; a tea planter ; the whole family ; the hot weather holidays ; his estate ; your invitation ; his brother ; the new machinery ; the mill ; any time ; the children ; Indian Airlines ; an aeroplane : the flight ; an air crash ; another air line ; the week ; the crew ; the passengers ; their lives ; the Indian Airlines ; a concession ; an early morning train ; the station ; the airport ; a taxi ; their luggage ; the weight ; their air tickets ; the luggage cabin ; the aeroplane ; the free allowance ; forty pounds ; etc., etc.

2. *Nouns qualifying other nouns* : Tea planter ; the hot weather holidays ; Airlines ; an air crash ; another air line ; an early morning train ; air port ; air tickets ; the luggage cabin ; excess charges ; excess luggage ; excess luggage rates ; vaccination and inoculation certificates ; Health Officer ; the air hostess ; cotton wool ; Rock Fort ; cardboard box ; curry puffs ; potato chips ; cellophane paper ; countryside.

(a) *Adjectives that answer the question 'what kind of ?'*—Large, American, Intermediate, High, hot, sorry, new, able, Indian, happy, safe, anxious, early, free, short, thin, average, personal, light, proper, loud, fixed (*past participle*), clear, low, surrounded (*past participle*), famous, packed (*past participle*), cool, great, fried (*past participle*), wrapped (*past participle*), spread (*past participle*), blue, main, wide.

(b) *Adjectives that answer the question 'whose' ?*—Their, his, your, my, our.

(c) *Adjectives that answer 'How many ?' or 'How much ?'*—A, an, whole, any, another, both, half, forty, excess, less, more, no, all, every, little, some, two, anything.

EXERCISE 11

1. Padmini travelled with her brother.
2. They had two small pieces of luggage with them.
3. Their uncle, a tea planter, lived in Ceylon.

4. Rich girls wear *silk* saris, but poor girls wear only *cotton* ones.
5. The *guard's* duty is to look after the passengers on the train.

EXERCISE 12

1. Livingstone planted *coffee* seeds near the Victoria Falls.
2. *Rajan's* uncle was a tea planter in Ceylon.
3. Padmini is a *beautiful* girl.
4. She is *fourteen* years old.
5. He called *several* times.
6. They were a *happy* family.
7. *Our* friends went to Ceylon by air.
8. Mr. Manickam, *an engineer*, was the manager of a large mill in Madras.

D. Word Study

(i) The mill has been equipped with the most up-to-date *machinery*.

Is that a sewing *machine* ?

Machine (= sew with machine) these pieces of cloth into a beautiful fabric.

[*Machine* as a verb is used especially of sewing and printing.]

(ii) "They will travel *perfectly* (= quite) safely."

I know him *perfectly* (= quite well).

Practice makes one *perfect* (= faultless).

This is a *perfect* (exact, precise) circle.

He is a *perfect* (= entire) stranger.

This is *perfect* (unqualified) nonsense.

Galileo did not invent the telescope ; he only *perfected* it.

[*Perfect* as a verb means 'complete', 'carry through', 'improve', 'make perfect'.]

This is the *perfection* of comfort.

She is a woman of many *perfections* (= accomplishments or beauties).

(iii) "They had never been in an aeroplane before and were looking forward to the *flight*."

He fell down a whole *flight* (= series) of stairs.

A *flight* (= volley) of arrows riddled his body, as he fell dead.

We put the enemy to *flight* (= rout).

Birds *fly*. Sparks *fly*.

At this he *flew* into a passion (lost his temper).

The door *flew* open (= suddenly opened).

(iv) There is an *excess* of Rs. 100/- over the estimate.

As you are travelling in a higher class, you must pay the *excess* fare.

Your charges are *excessive*.

(v) He *argued* about it, but his *argument* did not carry conviction.

It *argues* (= proves) him a rogue.

He advanced *arguments* in support of his claim.

(vi) "I ought to be allowed more luggage to make up for my lack of *personal* weight."

This is *personal* (= private) to myself.

He became *personal* (= made personal remarks).

Who is this *person* ?

He has a fine *person* (= is handsome).

You must appear in *person* (= not by proxy).

Personally (= for my own part) I see no objection.

The writ was served on him *personally* (= in person).

(vii) The traders *reduced* (= lowered) their prices.

Malaria *reduced* (= weakened) his health.

Sivaji *reduced* (= subdued) the fortress.

Reduce (= convert) these clods to powder.

You *must reduce* the rule to practice (= must act on it).

He did not make any *reduction* in the charges.

I got a *reduction* of an anna in the rupee.

This is a *reduction* (= reduced copy) of the original picture.

(viii) He *was admitted* (= was let in) to our class.

I *admit* (= acknowledge) this to be so.

They objected to his *admission* into their circle.

That was a damaging *admission* (= acknowledgement).

(ix) He showed his *certificate* to the official.

The Health Officer *certified* him properly vaccinated.

(x) Hygiene *includes* insanitation and disease.

Does that include dogs ?

The *inclusion* of this point in the programme makes it perfect.

(xi) The sun disappeared beneath the *horizon*.

A line at right angles to the vertical is *horizontal*.

This is a *horizontal* engine (= with parts working in the horizontal direction).

(xii) Many *steamers* regularly ply between India and Ceylon.

Boiling water turns into *steam*.

The vessel *steamed* (= moved by agency of steam) down the river.

Our ship *can steam* (= can go) at 30 knots.

As we *steamed* (= went in a steamer) through the straits, we saw an aeroplane overhead.

COMPOSITION EXERCISE

1. Our school broke up on May 15, and I decided to make a dash for home by the first available train. So I went straight to the nearest booking office, and purchased my ticket. It was not long before I arrived at the railway station in a taxi. In half an hour the train steamed off the station.

I had a comfortable seat. I opened a book and tried to while away the time reading. But soon I found myself chatting with fellow passengers and looking at the scenery.

We had travelled over four hours when we reached the crossing of the Ganga at Rupali. The river there is broad and swift, and looks majestic as one looks down on it from the railway bridge. It was getting dark now, but I was overjoyed at the prospect of being home in an hour or so ; for my home is on the Ganga a mile or so away from the railway station where the train was due to stop next.

2. When I go on a train journey, the first thing I do on my arrival at the station is to buy my ticket. If there is much luggage with me, I have to get it weighed and pay the excess charges and take a receipt for them. Sometimes I hand over part of it to be carried in the brake-van. If the luggage is light, I carry it myself. Otherwise I have to hire a railway porter to carry the luggage for me. The next thing is to get the ticket and the receipt checked at the gate, and enter the platform. Finally I have to get into a suitable compartment, and make myself as comfortable as I can without inconveniencing fellow passengers.

3. It is a curious experience to fly in an aeroplane over a town. When the plane first begins to rise, one, in looking down, does not feel as if it were rising, but as if the ground were dropping away beneath it. One scarcely feels the motion of the plane. As it rises higher and higher, the streets and houses below look small and far away, and seem to belong to a fairyland. The movement of people and vehicles below is not perceptible. But the whole town seems to spin round and round like a shifting scene, as the plane circles over it.

POSTS AND TELEGRAPHS

THE ESSAY

Summary : The postman who delivers letters is a familiar sight. He is one of the staff of the post office. Besides him there are clerks who sell to us stamps, receive telegrams from us, and help us to send money orders. The Post and Telegraph Guide tells us the different kinds of services that the Post and Telegraph Department renders us. The more important services that the department renders for us are the following :—

1. The Post Office takes a letter or parcel to any part of the world and delivers it to the person for whom it is meant.

2. It arranges to deliver 'Express letters' to the addressees as soon as they reach the post office, and carries letters to foreign countries by air when such letters are meant to reach the addressee with as little delay as possible.

জিনিসটি দিবার সঙ্গে সঙ্গে গ্রহীতার নিকট হইতে জিনিসের মূল্য আদায় করে। এইভাবে ডাকবিভাগের কল্যাণে ব্যবসায়ের প্রসার সম্ভবপর হয়।

ডাকবিভাগের সঞ্চয় ব্যাঙ্কে টাকা জমানো সম্ভব। এইভাবে টাকা জমাইলে টাকা সম্পূর্ণ নিরাপদ থাকে এবং সঞ্চিত টাকার উপর সুদ পাওয়া যায়। বেশী টাকা জমাইতে চাহিলে ডাকঘর হইতে সেভিংস সার্টিফিকেট ক্রয় করা যায়। তাহাতে বেশী সুদ পাওয়া যায়।

বাড়িতে রেডিয়ো রাখিলে তজ্জন্ম বাৎসরিক ১৫ টাকা দিয়া লাইসেন্স লইতে হয়। এই লাইসেন্স বিতরণ করাও ডাকবিভাগের কাজ।

খুব তাড়াতাড়ি কোনও জরুরী সংবাদ পাঠাইতে হইলে আমরা ডাকঘরে গিয়া তারবার্তা পাঠাইতে পারি। ইহাতে বিপদে আপদে বহু উপকার পাওয়া যায়।

ডাকবিভাগ নিঃশব্দ দফতার সহিত সাধারণের জ্ঞাত যত কিছু করে বর্তমান প্রবন্ধে তাহারই একটি স্থলিখিত বিবরণ দেওয়া হইয়াছে। প্রবন্ধটি পাঠ করিয়া আমরা বুঝিতে পারি যে, আধুনিক জগৎ ও জীবন এই বিভাগের কর্মীদের নিকট কতটা ঋণী। বস্তুতঃ, ডাক ও তারের ব্যবস্থা না থাকিলে বর্তমান জগৎ অচল হইত। প্রবন্ধকারের বিশেষ কৃতিত্ব হইল, তাহা তিনি অল্প কথায় স্বচ্ছ করিয়া তুলিয়াছেন।

Notes, Explanations & References, etc.

Paragraph 1

Gist : The appearance of a postman is a familiar sight. Besides the postman, there are clerks and assistants in the post office who sell stamps, postcards and receive money orders and send telegrams. The Post and Telegraph Guide does not seem to be an interesting book, but it contains valuable information on many points.

You are all—all of you ; তোমরা সকলে। *Familiar with*—acquainted with ; সুপরিচিত। *Sight*—that which is seen ; দৃশ্য। *Postman*—ডাক-পিওন। *Deliver*—hand over ; বিলি করা। *You are your house*—যে ডাক-পিওন তোমাদের বাড়ীতে চিঠিপত্র বিলি করে তাহার চেহারার সহিত তোমাদের সকলেরই ভালরকম পরিচয় আছে। *Telegram*—a message sent by telegraph. [N. B. A telegraph is an instru-

ment for sending messages from one station to another along a wire by means of electricity.] *Stamp*—a post office ticket affixed to letters ; ডাকটিকিট। *Money order*—an order for money, issued at one post office and payable at another. *Watch*—observe ; পর্যবেক্ষণ করা। *Staff*—a corps of officers ; কর্মচারীদল। *At work*—কার্যরত অবস্থায়। *Study*—to consider attentively ; মন দিয়া দেখা। *Post and Telegraph Guide*—a book which contains all informations relating to the working of the postal department ; ডাক ও তারবিভাগ সংক্রান্ত যাবতীয় খবর যে পুস্তকে লিখিত আছে। *Services*—benefits. *Perform*—fulfil ; পালন করা। *Public*—the people indefinitely ; সর্বসাধারণ। *The Guide*—namely the Post and Telegraph Guide. *Interesting*—capable of rousing special attention ; কৌতূহলজনক। *The Guide.....book*—ডাক ও তারবিভাগ সংক্রান্ত যাবতীয় তথ্য যে বইতে পাওয়া যায় তাহা দেখিলে বিশেষ কৌতূহলের উদ্বেক হয় না। *Print*—the printed letters ; ছাপার অক্ষর। *For pleasure*—আনন্দের জন্ত। *Useful*—that which serves some purpose ; প্রয়োজনীয়। *Information*—intelligence ; news ; খবর। *The Guide does not.....book*—The Guide does not appear to be attractive for two reasons ; firstly because there are no pictures in it and secondly because the letters in which it is printed are very small.

Expl. No one.....information—While dwelling on the Post and Telegraph Guide, the writer remarks that the book does not appear to be attractive at all. It has no pictures in it and a book without pictures does not usually awaken the interest of the general reader. Besides, the letters in which the Guide is printed are very small. It is because of these two reasons that the Guide appears to be uninteresting, and no one would think of reading it for pleasure's sake. But if anyone would take the trouble of reading it, he would find in it valuable information on many matters. The book may look uninteresting, but in reality it is not so. When one takes the trouble of going through it, one is sure to find in it many interesting items of information.

বঙ্গানুবাদ : তোমরা সকলেই তোমাদের বাড়িতে যে ডাকপিয়ন চিঠি দেয়,

তাহার চেহারার সহিত পরিচিত। তোমাদের মধ্যে অধিকাংশই টেলিগ্রাম দেখিয়াছ। তোমাদের মধ্যে সকলেই টিকিট কিনিতে অথবা মনি অর্ডার পাঠাইতে পোস্ট অফিসে গিয়াছ। কিন্তু তোমরা কি কখনও পোস্ট অফিসে কর্মচারীদের লক্ষ্য করিয়াছ? তোমরা কি কখনও কেরানীকে টেলিগ্রাম পাঠাইবার সময় লক্ষ্য করিয়াছ? তোমরা কি কখনও ডাক ও তার-বিভাগীয় নির্দেশনামা (গাইড) পড়িয়াছ এবং ডাক ও তার-বিভাগ সাধারণের জন্য বিভিন্ন ধরনের কি কি কাজ করে জানিয়াছ কি? গাইড বইটি বিশেষ সুখপাঠ্য বই বলিয়া মনে হয় না। ইহাতে ছবি নাই। অক্ষরগুলি ক্ষুদ্র। কেহই বসিয়া খুশীর জন্য ইহা পড়িবার কথা ভাবিতে পারে না, কিন্তু ইহা খুব প্রয়োজনীয় ও আগ্রহজনক তথ্যে পরিপূর্ণ। পোস্ট অফিস তোমাদের জন্য বাহা করে নিম্নে তাহার কিছু কিছু প্রদত্ত হইল।

Grammar & Composition : *Who delivers.....at your house—* adjective-clause, qualifying 'postman'. *Most of you—*here *most* is a pronoun, nominative case, subject to the verb 'have seen'. The word may also be used as an adjective or an adverb—

Most of us know it. (Pronoun)

Most people think so. (adjective)

It is really most absurd of you. (adverb)

What most annoys me is this. (adverb)

*To buy—*infinitive, used adverbially to qualify 'have been'. *At work—*adjective-phrase, qualifying 'staff'. The word *staff* has two forms in the plural—*staves* ('departments in the army') and *staves* ('sticks or poles'); but this distinction is, more or less, archaic, *staves* being the only plural form now used except in music (which uses *staves* in the plural). *Sending—*present participle, qualifying 'clerk'. The noun *Post* has been used in this paragraph as an epithet ('qualifier') to the nouns *Guide*, *Department*, and *Office*. In *postman*, too, *post* is the epithet to *man*, but the two words are written together as a compound noun; compare and contrast—

playmates, timepiece, newspaper, peacemaker ; honey-bee, butter-cask, fruit-trees, market-place ; school children, gipsy coat, Calcutta Corporation.

The noun *Telegraph* has been used as an epithet to *Guide* and *Department*. In *money order* the noun *money* is the epithet to the noun *order*.

That the Post and Telegraph Department.....public—adjective-clause, qualifying 'services'. *Interesting*—adjective, qualifying *book*, which is a noun used as the subjective complement. *Small*—adjective, used as subjective complement. *Sitting, reading*—gerunds, accusatives used with the preposition 'of'. *For pleasure*—adverb-phrase, qualifying the gerund 'reading'. *No one would ever think.....interesting information*—double ('compound') sentence, joined by 'but'. *That the Post Office does for you*—adjective-clause, qualifying 'things'.

Paragraph 2

Gist : The post office carries letters and parcels to any part of the world, and delivers the same to the person for whom these are meant. An inland letter costs two annas and a foreign letter four annas. The different countries of the world carry letters between any countries for about the same rate.

Takes—carries ; বহন করে। *Parcel*—package ; কাপড়ে বা কাগজে মোড়া পুলিন্দ। *Delivers*—hands over ; বিলি করে। *Addressed*—directed in writing, as a letter ; চিঠির উপরে ঠিকানা বা শিরোনামা লেখা। *The person to whom it is addressed*—যে লোকের নাম শিরোনামায় লেখা আছে। *A letter costs two annas*—দু আনা একখানা চিঠির মাণ্ডল। This of course relates to a letter sent in an envelope. Each envelope bears on it a stamp worth two annas. *At present*—now ; বর্তমানে। The words 'at present' have been added because in former times a letter used to cost much less, at first one anna and then one anna six pies. *Two miles away*—situated at a distance of two miles ; দুই মাইল দূরে অবস্থিত। *A letter to another place.....miles away*—The rates for letters in India are uniform. The rate has nothing to do with the distance to be covered by the letter. A letter addressed to a person living at a distance of two hundred miles has to bear a two-anna stamp as a letter which is meant for someone living only two miles away. The rate is the same for all places in India. *Foreign country*—i.e., a country situated outside India. *A letter to...four annas*—বিদেশের চিঠির মাণ্ডল চারি আনা।

N. B. The rules relating to Foreign Post are as follows :—

(A) For Aden, Ceylon, Nepal, Pakistan and Portuguese India—Indian inland rates (*i.e.*, two annas) will apply.

(B) For all other countries, including Burma and British P. O. Agencies in the Persian Gulf—four annas.

International—pertaining to the relations of two or more nations ; আন্তর্জাতিক। *Organization*—a number of individuals systemetically united for some end or work ; বিশেষ উদ্দেশ্যে সংগঠিত দল। *Consent*—agree ; মানিয়া লওয়া। *About the same rate*—প্রায় একই হার। *The Post Office.....about the same rate*—প্রত্যেক দেশের ডাক ও তার-বিভাগ একটি আন্তর্জাতিক প্রতিষ্ঠানের অঙ্গস্বরূপ ; এই প্রতিষ্ঠান পৃথিবীর এক দেশ হইতে অন্য দেশে প্রায় একই হারে চিঠিপত্র আদানপ্রদানের দায়িত্ব গ্রহণ করিয়াছে।

বঙ্গানুবাদ : পৃথিবীর যে কোনও অংশে ইহা চিঠি অথবা পার্সেল লইয়া যায় এবং উদ্দিষ্ট ব্যক্তিকে দেয়। বর্তমানে ভারতের অপর কোনও স্থানে চিঠি পাঠাইতে দুই আনা লাগে, তা সে স্থানটি দুই মাইল দূরেই হউক অথবা দুইশত মাইল দূরেই হউক। বিদেশে কোন চিঠি দিতে চারি আনা লাগে, তা সে চিঠিটি বর্মাতেই লওয়া হউক অথবা সহস্র সহস্র মাইল দূরে আমেরিকাতেই লওয়া হউক। প্রত্যেক দেশের পোস্ট অফিস একটি আন্তর্জাতিক সংস্থার অংশ, বাহা যে কোন দেশের মধ্যে সমান হারে চিঠিপত্র বহন করিতে সম্মত।

Grammar & Composition : *It takes a letter.....is addressed*—double ('compound') sentence, joined by 'and'. *To any part*—adverb-phrase, qualifying 'takes'. *Of the world*—adjective-phrase, qualifying 'part'. *To whom it is addressed*—adjective-phrase, qualifying 'person'. *To another place*—adjective-phrase, qualifying 'letter'. *In India*—adjective-phrase, qualifying 'place'. *At present*—adverb-phrase, qualifying 'costs'. *Whether*—subordinating conjunction, meaning 'if on the one hand'. *Or* here is equivalent to *or whether*, meaning 'or if on the other hand'. The word *whether* is also used (in an interrogative sentence) as an adverb, introducing a dependent question, *e.g.*,

Tell me *whether* he ever returned home. Tell me *whether* he returned *or* not. Tell me *whether* he did not. Tell me *whether* he returned *or* not.

To a foreign country—adjective-phrase, qualifying 'letter'.
Whether—subordinating conjunction (see above). *Which agrees*
.....the same rate—adjective-clause, qualifying 'organization'.

Paragraph 3

Gist : Letters which are meant to reach their destination with the least possible delay are required to bear an extra two-anna stamp. These letters, known as Express Letters, are delivered to the addressees as soon as they reach the Post office.

Necessary—needful ; প্রয়োজনীয়। *Reach*—arrive ; পৌছ।
Destination—end of a journey ; গন্তব্যস্থল। *With the smallest amount of delay*—with the least possible delay ; যত কম বিলম্বে অর্থাৎ যত তাড়াতাড়ি সম্ভব। *Express*—despatched with special speed or directness ; জরুরী। *An extra two-anna stamp*—i.e., a stamp of the value of two annas in addition to the two-anna stamp which every inland letter is required to bear ; সাধারণ চিঠির জন্য যে দু' আনার টিকিট প্রয়োজন হয় তাহার অতিরিক্ত দু' আনা মূল্যের ডাকটিকিট। *Express Delivery*—These words are to be written on the top of the letter which is meant to be despatched with special speed ; জরুরী বিলি।
If you put.....delay—If any person wants a letter to be delivered to the addressee as soon as possible after it reaches the post office, he is required (i) to affix an extra two-anna stamp and (ii) to write the words 'EXPRESS DELIVERY' on the top of the letter.
Without delay—i.e., as soon as possible ; যত কম বিলম্বে অর্থাৎ যত তাড়াতাড়ি সম্ভব। *Reaches the Post Office*—i.e., arrives at the post office under whose jurisdiction the addressee resides ; যাহার উদ্দেশে চিঠি লেখা হইয়াছে তিনি যে ডাকঘরের এলাকায় থাকেন সেই ডাকঘরে পৌছিলে। *Postman*—ডাক-পিওন।

Till the postman.....regular delivery—After the letters reach a post office, these are sorted out and handed over to the postmen, according to the areas to which they are attached. There are fixed hours when the postman goes out, makes house-to-house visits, and hands over the letters to the persons to whom these are addressed. Usually a postman goes out twice or thrice a day. But in the case of letters marked "Express Delivery" the rule is

different. Instead of keeping them till the postman goes out on his next round, the postal authorities send them straight with the least possible delay to the persons to whom they are addressed.

Regular—fixed ; নির্দিষ্ট । *Air Mail*—i.e., mail carried across the air by planes ; বিমানযোগে প্রেরিত ডাক । *This costs more than double the usual rate*—বিমানযোগে যে সকল চিঠি প্রেরিত হয় উহাদের মাসুল সাধারণ চিঠির মাসুলের দ্বিগুণ । *Usual*—customary ; সাধারণভাবে প্রচলিত । *It saves time*—ইহাতে সময় বাঁচে, অর্থাৎ অনেক কম সময় লাগে । *The Air Mail rates.....distant countries*—So far as letters despatched by ordinary mails are concerned, their rates do not vary from country to country. They are uniform, irrespective of the distance they have to cover. But the rates of air mail letters are not uniform. They vary from country to country according to distance. For instance, an air mail letter to Great Britain costs eight annas, but an air letter to U. S. A. costs twelve annas.

বঙ্গানুবাদ : যদি গন্তব্যস্থলে সর্বাপেক্ষা অল্প সময়ের মধ্যে তোমার চিঠির পৌছানো দরকার হয় তুমি তাহা 'এক্সপ্রেস' (জরুরী) পাঠাইতে পার । তুমি যদি চিঠির উপরে একটি অতিরিক্ত দু' আনার টিকিট আট এবং Express Delivery (জরুরী বিলি) লিখিয়া দাও তবে ইহা ডাকপিয়নের নির্দিষ্ট পরবর্তী বিলির সময় পর্যন্ত ফেলিয়া না রাখিয়া পোস্ট অফিসে পৌছানোর সঙ্গে সঙ্গে বিলি করা হইবে । তুমি যদি চাও যে কোনও চিঠি যথাসম্ভব তাড়াতাড়ি বিদেশে পৌছাক, তুমি তাহা বিমানডাকে পাঠাইতে পার । ইহাতে সাধারণ হারের চেয়ে দ্বিগুণেরও বেশী খরচ পড়ে কিন্তু ইহা সময় বাঁচায় । বেশী দূরদেশে বিমানডাকের হার আরো বেশী হয় ।

Grammar & Composition—If it is necessary.....delay—adverb-clause, qualifying 'can send' &c. *Express*—adjective, used predicatively of the object 'it'. If you put.....on the letter—adverb-clause (double), qualifying 'will be delivered' &c. *As soon*—here the first *as* is an adverb qualifying the adverb 'soon', and the second *as* is a subordinating conjunction introducing the adverb-clause 'as it reaches the Post Office'. *Till the postman.....regular delivery*—adverb-clause, qualifying 'being kept'. If you want a letter.....as little delay—adverb-clause, qualifying 'can send' &c. *As possible* (= as it is possible)—elliptical adverb-

clause, qualifying 'as little delay'. *Air Mail*—here *air* is an epithet to *mail*. *Air Mail rates*—here *air* is an epithet to *mail*, which is an epithet to *rates*. *More*—adverb, qualifying the adjective 'distant'. *More* is also used as a pronoun, adjective, or adverb—I hope to see *more* of you. (*pronoun*); There is *more* truth in it than you think. (*adjective*); She was *more* frightened than hurt. (*adverb*)

Paragraph 4

Gist : Letters or packets which are meant to be taken special care of are registered, and the sender is required to pay a registration fee. If the addressee is not found, the letter is sent back to the sender.

Sure—certain ; নিশ্চিত । *Special*—particular ; বিশেষ । *Parcel*—কাগজ বা কাপড়ের মোড়ক । *Register*—to enter in a register or record-book. *Done with important letters*—i.e., done with regard to letters which are considered valuable or urgent. *Posted*—put in the post office. *Receipt*—a written acknowledgement of payment ; রসিদ । *Extra*—additional ; অতিরিক্ত । *Registration*—entry in a record book or register. *Envelope*—the cover of a letter ; খাম । *Deliver it*—hand it over ; বিলি করা । *You have to pay.....deliver it*—In order that a letter or parcel may be taken special care of by the postal authorities, the sender may register it. To register a letter it is necessary to observe two rules. Firstly the sender is required to pay an extra amount for which the post office gives him a receipt, and secondly he is required to write not only the name and address of the person to whom it is sent, but also his own name and address. In case the post office is unable to trace the address, the letter or packet is sent back to the sender.

বঙ্গানুবাদ : পোস্ট অফিস তোমার চিঠি অথবা পার্শেলের বিশেষ যত্ন লইবে বলিয়া তুমি যদি নিশ্চিত হইতে চাও, তুমি তাহা রেজিস্ট্রি করিতে পার। সাধারণতঃ মূল্যবান চিঠিপত্রের ব্যাপারে ইহা করা হয়। এইরূপ চিঠিপত্র সাধারণ ডাকবাক্সে ফেলা হয় না, বরং পোস্ট অফিসে একজন কেরানীকে দেওয়া হয়, যিনি চিঠির জন্ত একটা রসিদ দেন। রেজিস্ট্রি করার জন্ত অতিরিক্ত মূল্য দিতে হয়। উপরন্তু চিঠির উপরে তোমার এবং যে ব্যক্তিকে তুমি পাঠাইতেছ তাহারও নাম

এবং ঠিকানা লিখিয়া দিতে হয়। ইহা কেন প্রয়োজনীয়? ইহা করা হয়, পোস্ট অফিস যদি চিঠিটি ঠিকমত বিলি করিতে না পারে তাহা হইলে যাহাতে চিঠিটি তোমার নিকট নিরাপদে ফিরাইয়া দিতে পারা যায় তাহার জন্ত।

Grammar & Composition : *If you want to make sure—* adverb-clause, qualifying 'can register' &c. *Sure—* adjective, used predicatively of the object (noun-clause) that follows. *That the Post Office will take.....parcel—* noun-clause, object of 'make'. *Who gives a receipt for the letter—* co-ordinate part (clause) of the multiple sentence 'Such letters....for the letter' (not an adjective-clause, because here *who* = *and he*). Compare—

I gave the letter to my brother, *who* thereupon posted it. (*Who* posted it = *and he* posted it.)

To pay— infinitive, object of 'have'. *For registration—* adjective-phrase, qualifying 'fee'. *To write—* infinitive, object of 'have'. *To whom you are sending it—* adjective-clause, qualifying 'person'. *So that the letter.....to you—* adverb-clause, qualifying 'is done'. *If the Post Office.....deliver it—* adverb-clause, qualifying 'may be returned'.

Paragraphs 5-6

Gist : Valuable things are and should be insured. If an insured article gets lost, the Post Office pays the amount for which it was insured. The Office also carries money for us and charges a small amount as commission.

Valuable— costly ; মূল্যবান। *Insure—* to contract to indemnify for loss or damage done by such risk as fire or accidents ; ক্ষতিপূরণের সর্তে অঙ্গীকার আদায় করা। *Gets lost—* is lost ; হারাইয়া যায়। *The Post Office.....insured it—* When a costly article is sent by insurance, the sender is required to indicate in writing the amount of the value of the article as it may be. The sealed envelope in which the article is placed therefore bears the words "Insured for such an amount of Rupees" Now when an article is insured, the post office takes the entire responsibility for the safety of the article. But if, by chance, the article gets lost, the Post office pays back the entire amount specified on the cover as the value of the article contained within it. *Insured packages—*

packages under insurance. *Pack*—make up into a bundle ; মোড়া । *Sealed properly*—বথাযথভাবে শীলমোহরাক্তিত অবস্থায় । *Package*—bundle. *Money order*—an order for money, issued at one post office and payable at another. *Small fee*—This is termed the money order commission. *To do this for nothing*—বিনিময়ে কিছু না পাইয়া করা । *Certain foreign countries*—This shows that we are not free to send money to all countries.

বঙ্গানুবাদ : যদি তুমি খুব মূল্যবান কোনও জিনিস ভাকে পাঠাইতে চাও তাহা হইলে তুমি তাহা বীমা করিতে পার । যদি ইহা হারাইয়া যায়, তবে তুমি ইহা যত টাকার জন্ত বীমা করিয়াছিলে পোস্ট অফিস তাহা তোমাকে দিয়া দিবে । বীমা করা মোড়ক বিশেষ যত্নের সহিত মোড়া উচিত এবং ঠিকমত শীল করা উচিত । মোড়কের উপরে প্রেরকের নাম ও ঠিকানা অবশ্যই লিখিতে হইবে ।

পোস্ট অফিস তোমার জন্ত মনি-অর্ডার যোগে টাকা লইয়া যাইবে । যাহাকে টাকা দেয় সেই ব্যক্তির নাম এবং তোমার নিজের নাম ও ঠিকানা তোমায় ফর্মের উপর অবশ্যই লিখিতে হইবে । পোস্ট অফিসের কেরানীকে তুমি টাকাটি দাও এবং টাকা বিলির ব্যাপারে পোস্ট অফিসের কাজের জন্ত সামান্য 'ফি' দাও (দিতে হয়) কারণ তুমি আশা করিতে পার না পোস্ট অফিস ইহা বিনা পয়সায় করিবে । দু'এক দিন পরে তোমার নামিত ব্যক্তিকে টাকা দেওয়া হইবে । বিদেশের কোন কোন দেশেও এইভাবে টাকা পাঠানো সম্ভব, কিন্তু সব দেশে ইহা পাঠানো সম্ভব নহে ।

Grammar & Composition : *If you want.....by post*—adverb-clause, qualifying 'can insure'. *If it gets lost*—adverb-clause, qualifying 'will pay'. *For which you insured it*—adjective-clause, qualifying 'amount'. *To be packed*—infinitive (passive), object of 'have'. *With great care*—adverb-phrase, qualifying 'to be packed'. *Sealed* (= to be sealed)—infinitive (passive), object of 'have'.

For you—adjective-phrase, qualifying 'money' (not adverb-phrase). *Through a money order*—adverb-phrase, qualifying 'will carry'. *To whom the money is to be paid*—adjective-clause, qualifying 'person'. *On the form*—adverb-phrase, qualifying 'must write'. The construction would have been better if it were 'you must write on the form the name of the person to whom the money is

to be paid...' *Whom you have named*—adjective-clause, qualifying 'person'. *To send*—infinitive, used as subject to the verb 'is' (It being only the provisional subject);

It is possible to send money to certain foreign countries in the same way.

SUBJECT	PREDICATE	
	VERB	COMPLEMENT
It (provisional subject) to send money to certain foreign countries in the same way	is	possible

Paragraph 7

Gist : The Post office has a V. P. P. system by which it is possible to get an article supplied from a shop situated in a different place. The person who places the order is required to pay the cost of the article to the postman who delivers it to him on receiving it from the supplier.

To shop—to buy ; কেনা। *V. P. P.*—It is the abbreviation for the words *Value Payable Post*. *Stating*—indicating ; বলিয়া। *Quantity*—amount ; পরিমাণ। *Quantity* relates to number or amount while *quality* refers to the kind of the thing asked for. *Goods*—articles ; জিনিস। *Collect*—gather ; সংগ্রহ করা। *The money you owe*—যে পরিমাণ টাকা তোমার কাছে পাওনা আছে। *Hands over*—delivers. *By this system*—the system of placing order to a shop-keeper and getting it supplied through the agency of the Post office. *Cheque*—an order for money drawn on a bank, payable on demand.

By this system.....for the goods—The manner in which one can have goods supplied from a different place is very convenient indeed. Suppose you want to get a particular article which is available at Agra. It is not possible for you to personally go to Agra, but even then you can have it supplied. The system by which it is possible to have an article supplied is quite easy. You

write a letter to a shop in Agra asking that the same may be sent by V. P. P. The shop-keeper, on receipt of your order, sends the article concerned to the local post office, and the latter sends it on to the post office of the locality to which you belong. The postman then brings the package to you and asks you to pay the amount charged for the article. All that you have to do is to pay the amount and, as soon as you do so, the postman leaves the article with you, and sends back the amount to the shop in Agra, from which it was sent to your order. This system is simple and it saves you a lot of trouble. It enables you to get a thing supplied without troubling yourself in any way. You do not have to go to the post office to send off a money order or post a cheque. It is possible to have it supplied by merely placing order for the same to the shop and by paying the amount charged for to the postal staff.

C. O. D.—is abbreviation for 'Cash on Delivery'. It is the same as our system known as V. P. P. *Cash on Delivery*—the name given to the system by which the person who places orders for a thing and gets it supplied, is required to make payment to the postman who delivers it to him.

বঙ্গানুবাদ : ডাকযোগে কেনাকাটা করা সম্ভব কি ? কি ভাবে তুমি দূরবর্তী কোনও শহরের দোকান হইতে কোনও জিনিস অর্ডার করিতে ও (তাহার) দাম দিতে পার ? তুমি এটা V. P. P. (Value Payable Post = মূল্য দেয় ডাক) ব্যবস্থায়োগে করিতে পার। তুমি দোকানে তোমার যে সব জিনিস প্রয়োজন তাহার ধরন, পরিমাণ ও গুণ বলিয়া, দোকানদারকে সেগুলি V. P. P. (মূল্য দেয় ডাক) যোগে পাঠাইতে বলিতে পার। এই অক্ষরগুলির অর্থ কি ? এইগুলির অর্থ মূল্য দেয় ডাক (Value Payable Post)। তাহার দ্বারা কি বুঝায় ? তাহার দ্বারা বুঝায় যে, ডাকপিয়ন পার্সেলটি তোমার হাতে দিবার পূর্বে তোমার নিকট হইতে মালপত্রের জন্ম দেয় টাকা আদায় করিবে। এই ব্যবস্থার দ্বারা দোকানদার টাকা পাওয়ার বিষয়ে নিশ্চিত থাকে, এবং তোমাকে পোস্ট অফিসে গিয়া মনি অর্ডার পাঠাইবার অথবা লেখালেখি করার এবং মালপত্রের জন্ম ডাকে চেক পাঠাইবার হান্দামা করিতে হয় না। ব্রিটেন ও আমেরিকায় এই ব্যবস্থাকে বলা হয় C. O. D. অর্থাৎ খালাস হইলে টাকা। ইহা অবিকল এক জিনিস বুঝায়।

Grammar & Composition : *To shop*—infinitive, subject to

'is' (*It* being the provisional subject). *Shop* is commonly used as a noun, e.g.,

I am the owner of this *shop*. "How can you.....pay for some goods from a *shop* in a distant city?"

It can also be used as a verb or a participle, e.g., I often *shop* (= buy things) by post. She goes *shopping* (= visits shops to buy thing) every day.

Note the use of *order* both as a verb and as a noun—"How can you *order*.....city?" (*verb*) "You can write an *order*....." (*noun*). The speaker called him to *order*. (*noun*) I *order* you to go home. (*verb*)

You *need* (= which you need)—adjective-clause, qualifying 'goods'. To *send*—infinitive, one of two objects of 'asking' (the other object being 'shopkeeper'). That the *postman will collect from you the money*—noun-clause, object of 'mean'. You *owe money*. Before he *hands over the parcel*—adverb-clause, qualifying 'will collect' &c. Note the use of *hand* as a verb here—

".....The postman will collect.....before he *hands over* the parcel." He *handed* (= helped with the hand) her out of the carriage. He *handed down* (= bequeathed) the treasure to his son. *Getting, going*—gerunds, accusatives used with 'of'. To *send*—infinitive, used adverbially to qualify 'going'.

Paragraph 8

Gist : The Post Office not only delivers and collects money, but also helps us to save our money through the agency of the Saving Bank account. It also offers National Savings certificates to persons who can afford to invest a larger amount of money.

Deliver—বিলি করা। The postman delivers money to him to whom it is sent. *Collect*—সংগ্রহ করা। The postman collects money from the person who wants to send money. *Post Office Savings Bank*—This bank is run by the Post Office. It receives money from those who want to open accounts with the bank, and pays fixed rates of interest for the money so received. *Interest*—the profit per cent derived from money lent ; লগ্নীকৃত

টাকার হুদ । *Calculate*—to count ; to reckon ; গণনা করা । *Balance*—payment still due ; আয়-ব্যয়ের পর যে পরিমাণ অর্থ মজুত থাকে ।

National Savings Certificates—These certificates are issued to persons who invest money with the postal authorities for fixed periods. Until they mature, the post office pays rates of interest on the amount invested. The principal amount invested is handed back to the depositor on the expiry of the period of investment. The interests paid on National Savings Certificates are usually high, at any rate higher than the interest paid by the banks. The management of the National Savings Certificates is in the hands of the Postal Department.

Subscribe to—contribute to ; চাঁদা দেওয়া । *Provident Fund*—a fund raised out of contributions by members of an establishment, who frame rules in accordance with which they deposit a part of their salary and thus build up a fund. The employers also contribute to the fund. The share of the employer's contributions is generally equal to the share of the contribution of the employees. This fund is made available to the employee, together with interest, when he retires from service. The aim of the fund is to provide for the future.

The Savings Bank.....Provident Fund—Generally speaking, it is open to individuals to invest money and open Savings Bank account with the Post office. But the postal authorities allow the teachers to enjoy the benefit of this scheme, as members of the Teachers' Provident Fund. The Post office keeps the account of the members of the Teachers' Provident Fund.

বঙ্গাবাদ : পোস্ট অফিস কেবল তোমার নিকট (মাল) দিবে ও টাকা সংগ্রহ করিবে না, বরং ইহা তোমাকে টাকা সঞ্চয় করিতেও সাহায্য করিবে । তুমি নিয়মিতভাবে পোস্ট অফিসের (ডাকঘরের) সঞ্চয়কেন্দ্রে (Savings Bank) টাকা রাখিতে পার এবং পোস্ট অফিস তোমাকে উহার হুদ দিবে । এই হুদ প্রতি মাসে গণনা করা হয় এবং বছরের শেষে বাকির (balance) সহিত যুক্ত হয় । যদি তুমি অধিকতর পরিমাণে সঞ্চয় করিতে চাও, তুমি জাতীয় সঞ্চয়পত্র (গ্রাশনাল সেভিংস সার্টিফিকেট) ক্রয় করিতে পার । সেভিংস ব্যাঙ্কে (সঞ্চয়-কেন্দ্রে) রক্ষিত টাকার চেয়ে এইগুলি উচ্চহারে হুদ অর্জন করে । যে সব শিক্ষক শিক্ষকদের প্রভিডেন্ট ফণ্ডে চাঁদা দেন, সেভিংস ব্যাঙ্ক বিভাগ তাঁহাদের হিসাবপত্রও রাখেন ।

Grammar & composition : Note the use of *not only.....but also*—

“The Post Office will *not only* deliver and collect money from you *but* it will *also* help you to save your money.” That man was *not only* accused of the crime, *but also* convicted of it by the magistrate.—NESFIELD.

One can also use *not only.....but*—

Not only I, *but* all other men declare this to be true.—NESFIELD. He *not only* went away *but* never came back.—ROWE & WEBB.

If you wish to save larger sums—adverb-clause, qualifying ‘can buy’ &c. *Than the money in the Savings Bank (does)*—adverb-clause, qualifying ‘earns a higher rate of interest’. *Who subscribe.....Fund*—adjective-clause, qualifying ‘teachers’.

Paragraph 9

Gist : The Post office issues license to the owners of radio sets. No one can own a radio set without license.

Radio—wireless telephony ; বেতারযন্ত্র । *Wireless set*—same as *Radio*. *Listen to*—hear ; শোনা । *School programme*—The wireless offers various programmes suitable to various classes of people. One of its programmes is known as school broadcast. It is specially meant for school children. It consists of songs, talks, debates, and dramatic features suitable for school boys and girls. It can be heard at a fixed period during school hours. *Licence*—the document granting permission ; অনুমতিপত্র ।

N.B. Radio or Wireless license is a document issued by the Postmaster General permitting the installation and use of a wireless receiver. *It costs.....a year*—The license fee is not, however, uniform. Rupees fifteen is the amount of fee for using a wireless set which is meant only for domestic purpose. The Broadcast Receiver License for schools is Rs 3/- per year. A Commercial Broadcast Receiver License however costs Rs 50 ; ইহার মূল্য বৎসরে ১৫ টাকা । *Telegraphy section*—a particular department of the postal organisation dealing with

communication by means of telegraphs. **N.B.** A telegraph is an instrument for transmitting message from one station to another along a wire by means of electricity, but now also without wires—wireless telegraphy.

বঙ্গানুবাদ : তোমাদের মধ্যে কাহারও কাহারও বাড়িতে রেডিও অথবা বেতারযন্ত্র আছে। তোমাদের মধ্যে কেহ কেহ ইস্কুলে রেডিওতে বিদ্যার্থীদের জন্য অনুষ্ঠান শুনিয়েছে। কাহাকেও লাইসেন্স ব্যতিরেকে রেডিও রাখিতে দেওয়া হয় না। এই লাইসেন্স তুমি পোস্ট অফিস হইতে পাইতে পার। ইহাতে বছরে ১৫ টাকা লাগে। ইহা পোস্ট অফিস হইতে দেওয়া হয় কারণ ইহা পোস্ট অফিসের তার বিভাগের অংশ।

Grammar & Composition : *Some of you*—here *some* is a pronoun. It is used either as a pronoun or as an adjective—

Some say one thing and others another. (*pronoun*)

Some fool or other has broken it. (*Adjective*)

[The use of *some* as an adverb is not proper English.]

As it is part of the telegraphy.....Post Office—adverb-clause, qualifying 'is issued' &c.

Paragraph 10

Gist : When a message is to be sent as quickly as possible it can be sent by telegraph. Such messages are given in as few words as possible.

Necessary—needful ; প্রয়োজনীয়। *Quickly*—speedily. *Express letter*—i.e., a letter meant to be delivered with the least possible delay after it reaches the Post office ; জরুরী চিঠি। *Sometimes it is.....express letter*—When we want a letter to reach the addressee with as little delay as possible, we fix an extra two-anna stamp on the envelope and write on it the words "Express Delivery". Such letters are sent to the addressee as soon as they reach the Post office. But if a message is very urgent and we want it to be sent as quickly as possible, we can do so by telegraph. It takes much less time than an Express letter. *Message*—communication ; সংবাদ। *In as few words as possible*—This is partly because charges are calculated according to the number of words

used ; যত কম কথায় সম্ভব। *When a death has occurred*—when someone has died ; যখন কাহারও মৃত্যু হয়। *Happy occasion*—pleasant event ; আনন্দের উপলক্ষ। *Congratulate*—to wish joy to ; to felicitate ; অভিনন্দন জ্ঞাপন করা। *Wish them success*—তাহাদের সাফল্য কামনা করা।

বঙ্গানুবাদ : কখনও কখনও এক্সপ্রেস চিঠিতে যতটা করা যায় তদপেক্ষা তাড়াতাড়ি সংবাদ প্রেরণ করা প্রয়োজন হয়। শুধু তখনই আমরা তারবিভাগকে কাজে লাগাই। তারবার্তা (Telegram) হইল যথাসম্ভব অল্প শব্দে প্রদত্ত সংবাদ। যখন কোনও মৃত্যু ঘটয়াছে, অথবা যখন কেহ অত্যন্ত অসুস্থ তখন আমরা তারবার্তা পাঠাই, কিন্তু হৃথের ব্যাপারেও লোককে অভিনন্দন জানাইতে অথবা তাহাদের সাফল্য ও সুখ কামনা করিতে আমরা তাহা পাঠাইয়া থাকি।

Grammar & Composition : *To send*—infinitive, subject to 'is'. *Than can be done.....letter*—adverb-clause, qualifying 'more quickly'. *That we use the telegraph department*—noun-clause, subject to the verb 'is'—

SUBJECT	PREDICATE	
	VERB	ADVERBIAL QUALIFICATION
It (<i>provisional subject</i>) That we use the telegraph department	is	Then

As possible (=as it is possible to be given)—adverb-clause, qualifying 'as few'. *When a death.....very ill*—adverb-clause (double), qualifying 'send'. *To congratulate, to wish*—infinitives, used adverbially to qualify 'send'.

Paragraph 11

Gist : The Post office does its work quietly and efficiently. Had there been no Post office, life would have been very much different from what it is now.

Its work—namely selling stamps, sending letters, receiving money orders, telegrams etc. etc. *Quietly*—calmly ; স্থিরভাবে।

Efficiently—skilfully ; দক্ষতার সহিত । *Hardly*—scarcely ; কদাচিৎ ।
Address—(verb) write address ; ঠিকানা লেখা । *Address them very badly*—We often write the names and addresses of the persons to whom we send letters in a wrong way. Sometimes the name is mis-spelt, and sometimes an incomplete address or even a wrong address is given. *Different*—unlike what it is now ; অত্র প্রকার ।
Realize—feel ; উপলব্ধি করা । *We owe to the people*—we are indebted to the employees of the postal organisation ; ইহাদের কাছে আমরা ঋণী । *Department*—branch, esp. in the administration of Government ; বিভাগ (এখানে ডাক ও তার-বিভাগ) ।

বঙ্গানুবাদ : পোস্ট অফিস আপন কাজ নিঃশব্দে এবং দক্ষতার সহিত করে । এমন কি লোকে খুব খারাপ ভাবে ঠিকানা লিখিলেও চিঠি ও পার্শেল কদাচিৎ হারায় । কিন্তু চিন্তা কর যদি কোনও ডাকও তার না থাকিত তবে জীবন কত অন্তরকম হইত, এবং তোমরা বুঝিতে পারিবে যে এই বিভাগে যাহারা কাজ করে, আমরা তাহাদের কাছে কত ঋণী !

Grammar & Composition : *Even when.....very badly*—adverb-clause, qualifying 'are (hardly ever) lost'. *If there were no Posts and Telegraphs*—adverb-clause, qualifying 'would be'. The verb *were* here is in the subjunctive mood. Note the use of the past subjunctive *were*. Here it denotes a condition supposed to be contrary to fact. *Compare*—If I *were* you, I should go. If wishes *were* horses, beggars would ride.

How much we owe to the people—noun-clause, object of 'will realize'. *Who work in this Department*—adjective-clause, qualifying 'people'.

Questions and Answers

Q. 1. *What is a Post and Telegraph Guide ? Why does it not seem to be an interesting book ?*

Ans. The Post and Telegraph Guide is a book dealing with information relating to the Postal Department. The Guide issued by the Indian Post and Telegraph Department, gives all informations in respect of the work of the Department. It gives the names and numbers of the post offices and telegraph offices throughout

India, the rules relating to inland letters, packets, foreign letters and parcels, money order, insurance, registration of articles and the rates and commission payable to the Post office. At first sight the Guide does not seem to be an interesting book. It has no pictures in it. Besides the letters in which it is printed are very small. That is why there is nothing attractive about the book. But when one takes the trouble of going through its contents, one will find that it is a very useful and informative book.

Q. 2. *Say what you are required to do if you want a letter to reach the addressee with the least possible delay.*

Ans. The Post office takes a letter and delivers it to the person to whom it is addressed. A person intending to send a letter to another is required to write the name and address of the person on an envelope and fix on it a two-anna stamp (Stamped envelopes are also available at the Post office) and post it in one of the letter-boxes. Then the letter is sent to the Post office under whose jurisdiction the addressee lives. The Postman takes the letter in course of his regular visits and delivers it to the addressee. This is done with regard to ordinary letters. Naturally it takes the letter some time to reach the person to whom it is sent. The time varies according to distance. But if it is intended that a letter should reach the addressee with the least possible delay, the sender is advised to send it as an 'Express Letter'. A letter would be treated as an Express letter if the envelope in which it is contained, bears on it the words 'Express Delivery' and also a two-anna stamp in addition to the two-anna postage charged for ordinary letters. Such a letter will be delivered to the addressee as soon as it reaches the Post office. Ordinary letters are made to wait till the Postman goes out on his normal round. But an express letter is sent immediately after it reaches the Post office. Hence an express letter reaches its destination much more quickly than an ordinary letter.

Q. 3. *What have you to do if you want the Post office to take special care of your letter or parcel ?*

Ans. Ordinary letters or parcels may sometimes get lost. They are not generally lost ; but if sometimes, by chance, they are lost, the Post office is under no responsibility to make good the loss.

If, however, we want that a letter or a parcel should reach its destination safely and in no circumstance get lost, it is possible for us to take some steps. The surest way of making certain that the letter or the parcel should reach the person for whom it is meant, is to get it registered. This can be done by taking the letter or the parcel to the Post office. It is to be handed to a clerk, who gives a receipt for it on payment of an extra fee known as the registration fee. It is also necessary that the name and address of the person to whom it is sent and also those of the sender should be clearly written on the letter or the package as it may be. This is necessary, so that the letter or the package may be returned safely to the sender, if the Post office is not able to deliver it.

Q. 4. How are valuable articles sent by Post ?

Ordinary things are sent by post in an ordinary way. But when a valuable article is sent, it is necessary to take some additional measures to make sure that it is not lost. The one sure way of guarding against loss is to get it insured. Insured packages are to be packed with great care and sealed properly. It is then taken to the Post office. A clerk receives it and issues a receipt on payment of the insurance charge. The sender is also required to state in words the amount of money for which the article is insured. The Post office, thereupon takes charge of the insured package and arranges to deliver it to the person for whom it is meant. In case, by accident, the article gets lost, the Post office is under an obligation to pay to the sender the amount of the money for which the article is insured.

Q. 5. *How is it possible to shop by Post ?*

Ans. It may seem queer that shopping by post is possible. But it is possible to shop by post. Suppose you want to buy a book which is not available in the town in which you live. It can be had only from a shop situated in a distant town. It is not possible for you or anyone else to go to that place. How then are you to get it ? The Post office comes to your aid and you can get the book supplied by Post. All that you have to do is to write a letter to the shop concerned, asking it to send the book, giving its particulars (namely its author, publisher, edition etc.) by Value Payable Post. The shop thereupon sends the book by post to you. The Postman brings the package, receives payment

which includes price of the book, charge for package, and the Postal charge, and hands the book to you. Thus it is possible for you to get the book supplied at your address through the Post office.

Q. 6. "The Post office will help you to save your money."
Explain how.

Ans. The Post office serves us in many ways. It not only delivers and collects money from us, but it also helps us to save our money. The Post Office has a department attached to it, known as the Post office Savings Bank. It is possible for us to put money regularly into this bank. The Post office awards interest on the money. The interest is reckoned each month and added to the balance at the end of the year. Thus the Post office, through its Savings Bank, helps us to save our money and add to it.

The Post office also arranges to issue National Savings Certificates to those who can afford to buy them. These certificates are valid for a fixed period during which the buyer is paid a high rate of interest. The interest is paid at a rate higher than the interest paid by banks on fixed deposits.

Q. 7. *When do we send telegrams ?*

Ordinary messages are sent through ordinary letters. If however we want a letter to reach its destination with the least possible delay, we send the message through an Express Letter. But if it becomes necessary that we should send a message which should reach the addressee, as quickly as possible, if not immediately, we have to send it by telegraph. The telegraph is an instrument for transmitting message from one station to another along a wire by means of electricity. A telegram is a brief message. It is written in as few words as possible. We send telegrams when someone dies, or someone is very ill. But it is also sent on happy occasions, such as marriage, childbirth, success in the examination etc. In course of such telegraphic messages, we congratulate people or wish them success or happiness.

Q. 8. "How different life would be if there were no Posts and Telegraphs !" *What services does the Post office render to us ?*

Ans. The services that the Post office renders to us are so many and so important that life would have been very

different if there were no Posts and Telegraphs. If there were no Post offices, we would have been compelled to live in isolation from each other, and it would not have been possible to keep contact with the people living in distant countries.

The Post Office takes a letter or parcel to any part of the world and delivers it to the person to whom it is addressed. The rate charged by the post office is only nominal. In sending our letters, the post office helps us to keep contact with the people outside our place of residence, not only in the country in which we live, but also beyond and indeed throughout the world.

The post office also comes to our aid when we want a letter to be sent with the least possible delay. Such letters, known as Express Letters, are carried by the postal department and delivered to the person for whom it is meant almost immediately after it reaches the post office.

The post office takes special care of our letters and parcels and usually they do not get lost. But if we want to be very particular about it, the post office would give it the care that we expect them to give, if we pay an extra fee and get the letter registered.

The post office carries valuable articles and insured packages from one place to another and makes good the loss, in case the article gets lost accidentally.

The post office also arranges money to be sent from one place to another. All that the sender is to do is to pay the amount at the post office counter, pay a certain fee, and get a receipt of the same. In a day or two the amount will reach the destination and the person for whom the money is intended will receive the same through the postman.

It is also possible for us to shop by post. The system by which it is possible to order for a thing from a different place and get it supplied to us is known as the Value Payable Post.

The post office not only delivers and collects money from us, but also helps us to save our money through the Post Office Savings Bank and the issue of National Savings Certificates.

The post office is also responsible for the issue of wireless

licences. It is also the agency for the sending of urgent messages from one station to another by telegraphic communication.

Thus the work done by the post office is varied and important. Life indeed would have been very much different without it.

Q. 9. Explain with reference to the context :—

- (a) *The Guide does not seem a very interesting book.* (Para. 1)
- (b) *The Post Office.....about the same rate.* (Para. 2)
- (c) *You can.....the V. P. P. system.* (Para. 7)
- (d) *The Post Office will.....your money.* (Para. 8)
- (e) *But think how different.....this department.* (Para. 11)

Ans. See Explanations.

Q. 10. Write notes on the following :—

The Post and Telegraph Guide ; Express Delivery ; The Air Mail ; The V. P. P. system ; C. O. D. ; National Savings Certificates ; and wireless sets.

Ans. See Notes.

LANGUAGE STUDY AND EXERCISES

A. Sentence Study

1. *Statements and Questions* (বিবৃতি ও প্রশ্ন)

তোমরা শিখিয়াছ বাক্য **সরল** (simple), **যৌগিক** (compound) অথবা **জটিল** (complex) হইতে পারে। উহাকে আবার অগ্র ভাবেও ভাগ করা যায়। উহা হইতে পারে **বিবৃতি** (statements) অথবা **প্রশ্ন** (questions)। বিবৃতির দ্বারা কিছু ব্যক্ত করা বা বলা হয়, আর প্রশ্নের দ্বারা কিছু জিজ্ঞাসা করা হইয়া থাকে। বিবৃতি এবং প্রশ্ন দুই-ই আবার সরল, যৌগিক, অথবা জটিল হইতে পারে।

EXERCISE 1

1. You are all familiar with the sight of the postman who delivers letters and postcards at your house. (*Statement, complex*)

2. Most of you have seen a telegram. (*Statement, simple*)

3. All of you have been to the post office to buy a stamp or send a money order. (*Statement, simple, with a double member*)

4. But have you ever watched the staff at work in the post office? (*Question*; may be regarded as *simple* if the co-ordinating conjunction 'but', which connects it with the preceding sentence, is disregarded. If it is not disregarded, this question forms part of the double or 'compound' sentence 'All of you have been to the post office.....post office?' Still, as a question, it remains simple.)

5. Have you ever watched the clerk sending a telegram? (*Question, simple*)

6. Have you ever studied the Post and Telegraph Guide and learnt the different kinds of services that the Post and Telegraph Department performs for the public? (*Question, double or compound, with a subordinate clause*)

7. The guide does not seem a very interesting book. (*Statement, simple*)

8. There are no pictures in it. (*Statement, simple*)

9. The print is very small. (*Statement, simple*)

10. No one would ever think of sitting down and reading it for pleasure, but it is full of the most useful and interesting information. (*Statement, double or compound, with co-ordinate members*)

11. Below are some of the things that the post office does for you. (*Statement, complex*)

বিবৃতিকে (statement-কে) প্রশ্নে (question-এ) পরিণত করিতে গেলে (ক) subject-এর এবং verb-এর প্রথম শব্দের পারস্পর্য পরিবর্তন করিতে হয়, (খ) আর ব্যবহার করিতে হয় *do, does*, অথবা *did* ক্রিয়াপদটি।

[ইহার পর মূল পুস্তকে যে ছক কাটিয়া দেওয়া হইয়াছে তাহা মনোযোগ দিয়া দেখা দরকার।]

EXERCISE 2

1. *Can you send* a letter to England for four annas ?
2. *Does the Post Office carry out* its work very efficiently ?
3. *Has the clerk sold* a great many stamps to-day ?
4. *Must the sender write* his own name and address on a registered letter ?
5. *Are express letters delivered* as soon as they get to the Post Office ?
6. *Has the Post Office been issuing* radio licences for several years ?
7. *Did I send* an insured parcel to my father yesterday ?
8. *Will an Air Letter reach* its destination more quickly than an ordinary one ?

Complex Questions (জটিল প্রশ্ন) :

লক্ষ্য করো যে জটিল প্রশ্নে (complex question-এ) subject আর 'who', 'which', কিংবা 'that'-যোগে গঠিত clause (খণ্ডবাক্য) verb-এর প্রথম শব্দের সঙ্গে স্থান-পরিবর্তন করিয়া থাকে। উদাহরণ যথা—

The man who posted this letter *wrote* the address badly.

Did the man who posted this letter *write* the address badly ?

EXERCISE 3

1. *Is the postman who always delivers out letters knocking at* the door ?
2. *Are the letters which have 'Express Delivery' on them delivered* without delay ?
3. *Did the man who had received a telegram leave* at once ?
4. *Will the man who has just bought a radio buy* his licence to-morrow ?
5. *Has the parcel which was badly packed been delivered* safely ?
6. *Was the man who tried to cheat the customs put* into prison ?
7. *Were some of the presents that Padmini had bought* taxable ?

8. *Is much of the food which is imported taxed ?*

2. *Negative Statements* (নঞর্থক বিবৃতি)

বিবৃতি ভাবাত্মক (positive ; affirmative) অথবা অভাবাত্মক (নঞর্থক, negative) হইতে পারে।

নিম্নলিখিত বাক্যগুলি তুলনা করিয়া দেখো—

Affirmative

Negative

1. I shall register this letter.

1. I shall *not* register this letter.

2. An insured letter came to-day.

2. *No* insured letter came to-day.

3. The letters are always delivered before 10. 0 A. M.

3. The letters are *never* delivered before 10. 0 A. M.

4. Everybody saves money.

4. *Nobody* saves money.

5. I've been somewhere.

5. I've been *nowhere*.

[এখানে একটা কথা বুঝিয়া দেখা দরকার। বাক্যের মধ্যে উপযুক্ত 'না'-বাচক শব্দ ব্যবহার করিলেই সমগ্রভাবে বাক্যটি negative হইয়া যায় বটে, কিন্তু তাই বলিয়া সব 'না'-বাচক শব্দেরই প্রভাব বাক্যের উপর ঠিক একরূপ নয়। I shall *not* register this letter—এই কথাটিতে *not*-যোগে মূলতঃ ক্রিয়া-পদকেই negative করা হইয়াছে, I অথবা this letter কে negative করা হয় নাই। আবার *No* insured letter came to-day বলিলে মূলতঃ insured letter কথাটাকেই negative করা হয়, came অথবা to-day-কে negative করা হয় না। এদিকে আবার The letters are always delivered before 10. 0 a. m. কথাটাকে The letters are *never* delivered before 10. 0 a. m. রূপ দিলে উহার যে অর্থ হয়, উহাকে the letters are *not* always delivered before 10. 0 a. m. বলিলে উহার ঠিক সেই অর্থ হয় না ; অথচ শেষের দু'টি কথাই negative sentences. এইরূপ—Everybody saves money কথাটার negative রূপ হইতে পারে (1) *Nobody* saves money, (2) অথবা Everybody does *not* save money ; দু'টির অর্থ কি অবিকল এক ? এইরূপ—I've been somewhere : (1) I've been *nowhere*, (2) I've *not* been anywhere—দু'টির ঠিক একই অর্থ নয়।]

অন্য negative ('না'-বাচক) শব্দ হইতেছে *nothing, no one, neither nor*. লক্ষ্য রাখিবে যে, *not* শব্দটি বসে verb-এর প্রথম শব্দের ঠিক পরেই ; যেমন—"I shall not register this letter." I have not finished my letter.

EXERCISE 4

1. (i) The Guide does *not* seem a very interesting book. (ii) There are *no* pictures in it. (iii) *No one* would ever think of sitting down and reading it for pleasure.

2. (i) He has *not* got his radio licence from the Post Office. (ii) There is *nothing* in this letter. (iii) Many people have *never* read the Post & Telegraph Guide. (iv) *No* plane arrived at 4-30 p. m. (v) He did *not* send off the parcel by V. P. P. (vi) You will *not* have to pay duty on that silk sari. (vii) The money is *nowhere* in the drawer. (viii) *Nobody* has been living here since March. (ix) He has *neither* insured the parcel *nor* registered it. (x) The man who went to the Post Office did *not* buy any stamps. (xi) The man who came back from Ceylon did *not* declare the watch he had bought. (xii) The thermos on the table does *not* belong to me.

3. Some more complex sentences (আরও কয়েকটি জটিল বাক্য) :

(a) যে সব বাক্যে *if*-যোগে গঠিত কোন clause বা খণ্ডবাক্য থাকে, সেগুলি জটিল বাক্য (complex sentences)। এই সব বাক্যের গঠন লক্ষ্য করো :

If he wants this present	he will work hard for it.
" " " " "	" may have it.
" " " " "	" can have it.
" " " " "	" must ask for it.

If-যোগে গঠিত প্রত্যেকটি clause-এই verb আছে present tense-এ (বর্তমানবাচক রূপে), কিন্তু main clause-এর verb হয় আছে future tense-এ (ভবিষ্যৎবাচক রূপে), নয় গঠিত হইয়াছে *may, can* অথবা *must*-এর সহযোগে।

(i) If it is necessary for your letter to reach its destination with the smallest amount of delay you *can* send it 'express'.

[The verb in the 'if'-clause is in the present tense, and the verb in the main clause ('can send') is formed with 'can'.]

(ii) If you *put* on an extra two-anna stamp and write **EXPRESS DELIVERY** on the letter it *will be delivered* without delay as soon as it reaches the Post Office instead of being kept till the postman does his next regular delivery.

[*The verb in the 'if'-clause is in the present tense, and that ('will be delivered') in the main clause is in the future tense.*]

(iii) If you *want* a letter to reach a foreign country with as little delay as possible you *can send* it by Air Mail.

(iv) If you *want* to make sure that the Post Office will take special care of your letter or parcel you *can register* it.

(v) If you *want* to send something very valuable by post you *can insure* it.

(vi) If it *gets* lost the Post Office *will pay* you the amount for which you insured it.

(vii) If you *wish* to save larger sums you *can buy* National Savings Certificates.

[এখানে যে কয় বাক্যের উদাহরণ দিয়া মূল পাঠ হইতে সেগুলির উদাহরণ উদ্ধার করিতে নির্দেশ দেওয়া হইয়াছে, তাহার সব কয়টি মূল পাঠে দেওয়াই হয় নাই—main clause-এ *must*-যোগে গঠিত verb একেবারেই বাদ পড়িয়া গিয়াছে, may-যোগে গঠিত verb-এর যে একটিমাত্র উদাহরণ আছে সেটিও main clause-এর verb নয়, যথা—It is done so that the letter *may be returned* safely to you if the Post Office is not able to deliver it. এখানে main clause হইল *It is done*.]

EXERCISE 5

1. If you put a four-anna stamp on a letter to England it *will go* by sea. 2. If people do not declare goods at the Customs they *are fined and warned or sent to prison*. 3. If you *want to send a letter to a foreign country* you *must put* on an extra two-anna stamp. 4. If a man *wants to save his money* he *may put* it in the Post Office Savings Bank. 5. If you *want to buy a National Savings Certificate* you *can get* it from the Post Office.

(b) নিম্নলিখিত বাক্যটি অনুধাবন করো :—

A letter to another place in India costs two annas at present, whether that place is two miles away or two hundred miles away.

Another sentence like it :

A letter to a foreign country costs four annas whether the letter is taken to Burma or thousands of miles away to America.

নিম্নলিখিত বাক্যদ্ব'টি লক্ষ্য করো :—

1. You must pay duty, whether you want to or not. 2. He always enjoyed playing games whether he lost or won.

EXERCISE 6

1. You must bathe every day, *whether it is hot or cold*. 2. I always go out for a walk, *whether it is early or late*. 3. You must play games, *whether you enjoy it or not*. 4. I must pay him for his work, *whether he has finished it or not*. 5. I don't care *whether it is mine or yours*.

B. Qualifiers

Noun-কে বিশেষ করার (qualify করার) কয়েকটি পদ্ধতি তোমরা Lesson 1-এ শিখিয়াছ। Lesson 2-তে তোমরা যে 'who', 'which' আর 'that' clause-এর বিষয় শিখিয়াছ, সে সব clause-ও বিশেষণ (qualifiers) রূপে বিশেষ করিয়া থাকে।

এই কয়টি বাক্য অল্পধাবন করো :

(i) You are all familiar with the sight of the postman *who delivers letters and postcards at your house*.

এখানে 'who'-clause-টি আমাদের কাছে *postman* সম্বন্ধে কিছু বলিতেছে। ইহা বিশেষ করিতেছে *postman* পদটিকে (noun-টিকে)।

(ii) Below are some of the things *that the Post Office does for you*.

এখানে 'that'-clause-টি *things* সম্বন্ধে আমাদের কাছে কিছু বলিয়া উহাকে বিশেষ করিতেছে।

এই সব clause (খণ্ডবাক্য) adjective-এর কাজ করে বলিয়া এগুলিকে বলে *adjective-clauses*.

EXERCISE 7

1. Such letters are not posted in the usual letter boxes, but given to a clerk in the Post Office *who gives a receipt for the letter*.

In this sentence the 'who'-clause qualifies the noun 'clerk'. But it is very, very doubtful if 'who' is not a co-ordinating relative pronoun in this sentence, meaning 'and he'.

2. You have also to write your own name and address on the envelope as well as that of the person *to whom you are sending it*.

In this sentence the 'whom'-clause qualifies the noun 'person'. 'Whom' is only the accusative of 'who'. It is not a separate word.

3. You must write the name of the person *to whom the money is to be paid*.....The 'whom'-clause qualifies the noun 'person'.

4. You pay the amount to the Post Office clerk, and also a small fee for the work (*which*) *the Post Office does in connection with delivering the money*.....

In this sentence 'which' is understood. The 'which'-clause qualifies the noun 'work'.

5. A day or two later the money will be paid to the person *whom you have named*.

In this sentence the 'whom'-clause qualifies the noun 'person'.

6. You can write an order to a shop stating the kind, quantity and quality of the goods (*which*) you need...

The relative pronoun 'which' is understood in the sentence. The clause qualifies the noun 'goods'.

7. They mean that the postman will collect from you the money (*which*) *you owe for the goods*....

The relative pronoun 'which' is understood. The clause qualifies the noun 'money'.

EXERCISE 8

1. The Post Office Savings Bank helps people *who want to save money*. 2. The men *who work in the Post Office* do their work efficiently. 3. My father went to meet the people *who travelled by aeroplane*. 4. When you pay the money the postman will give you the V.P.P. parcel *that you have ordered*. 5. Padmini had to pay duty on the blouse length *which she had bought*.

EXERCISE 9

1. You must put a four-anna stamp on a letter *which is to be sent to a foreign country*. 2. People *who own radios* get licences from the Post Office. 3. The lady *who looks after the passengers in an aeroplane* is called an Air Hostess. 4. The money *with which we buy National Savings Certificates* helps to pay for the government of our country. 5. Mrs. Rajendran wanted the children to stay with her brother *who had lately arrived from England*.

EXERCISE 10

1. The man *who is sitting under the tree* is my father.
2. The postman brought back the parcel *which I sent yesterday*.
3. I saved the twenty rupees *which I put in the Savings Bank*.

[I saved twenty rupees which I put in the Savings Bank
বলিলে 'which...Bank' হইয়া দাঁড়ায় co-ordinate clause, ঠিক adjective-
clause হয় না।]

4. Rajan paid duty on the shirting *which he had bought for his father*. 5. The officer was very angry with the man *who had tried to bribe him*.

COMPOSITION EXERCISE

1. I had been to the Post Office yesterday to buy postcards and stamps. I found the place crowded with people, and quietly took my place in the queue before the selling-counter. As I had nothing to do while waiting my turn, my eyes naturally travelled all over the place, observing people and things. I found the occupation quite interesting.

People were coming and going. There was a queue in front of every counter. Some people came only to post letters and postcards. Many of them had to be directed to the right post-boxes. Those who came to send registered letters or parcels did not post them in the usual boxes, but gave them to a clerk at the registration counter, paid extra fees, and took receipts for them. Many people sent insured packets, containing valuable articles.

People also came to send money orders. Some of them did not know how to fill up a money order form. In a corner of

the Post Office sat a man, pen in hand, writing out money orders for them for a small fee. At the money order counter, every one paid the money he wanted to send and also a fee, and took receipt for the money order from the clerk.

I also saw people at the counter for receiving telegrams to be sent to different places. I also noticed how the Post Office carried on its banking business.

I saw all these things in ten minutes or so ; for I did not have to wait for my turn longer than that. As soon as I got the stamps and postcards I had come to buy, I left the place, but not before I had formed the impression in my mind that of all the Government Departments the Postal Department was among the most efficient ones.

2. It was a money order for only five rupees, sent by a boy to his mother at home. That was the monthly remittance he could afford to send her ; for he worked in the city as a domestic servant on seven rupees a month. He did not know how to read or write. So he had to get the form filled in by the professional letter-writer at the Post Office, for one anna. At the counter he paid two annas as fee for the money order.

The clerk took the money and the fee, scribbled directions on the back of the form, and gave the boy a receipt. The boy left the place, glad that he had done his duty by his mother at home.

Later on the money order, along with other orders of the kind, was sent to the Head Office, whence it next reached the R. M. S. The sorter in due course sorted it, and sent it to the railway station. There it was mailed, and then carried in the mail van to the proper railway station. It was then made over to the R. M. S. man there, whose duty it was to send it to the Post Office at the other end. From there the money order travelled to the branch post office under whose jurisdiction lay the village where the poor old woman lived. Then in due course it was taken out by the postman, who delivered the money to her, had her thumb-impression on the form attested by a neighbour whom he knew.

The form was then sent back in the reverse order to the office of origin, and the receipt for payment ultimately delivered to the boy's address.

GENEROSITY OR SELFISHNESS

INTRODUCTION

The Title : The title poses a question. The story tells us of the thoughts and actions of two persons—a husband and a wife. The couple think that they are very kind and generous and they try to justify their action. But the question is—Is their action generous? The author's answer is, 'No'. In his opinion, the conduct of this couple is most selfish. Their seeming generosity is only a cloak to cover their selfishness.

THE STORY

Summary : Henry Dashwood had married twice. By his first wife he had a son, John. By his second wife he had three daughters. John was wealthy since he had not only inherited his mother's property but also married a wealthy lady himself. Henry Dashwood was an old man and, knowing that his end was near, he sent for his son John. John was his legal heir and the family property was to go to him. He had only a few thousand pounds which he could leave to his wife and daughters. The old man made John promise that he would help his step-mother and step-sisters.

After the funeral of the old man, John spoke to his wife, Fanny, and told her that he intended to give one thousand pounds to each of his step-sisters. The wife however did not agree and thought that the amount was far too much. At first John was inclined to think that it was his duty to act as he had promised. But his wife persuaded him to change his mind, and he thought that it would be quite enough if he paid five hundred pounds to each of his sisters. But even then his wife was not satisfied. She thought that such an act would be far too generous. And then John felt that his sisters would do fairly well even if he did not give them any money. They were to get ten thousand pounds as a legacy from their father and they should be able to live together very comfortably on the interest of their legacy. So, John thought that he should at least provide for his stepmother. He suggested an annual payment of a hundred pounds to her. But when his wife

pointed out that by paying this handsome amount to her, he would only help her to become extravagant, John agreed with her and said that, in the circumstances, a present now and then of fifty pounds should be sufficient. His wife, however, thought that even that amount should not be needed. John gave way and thought that all that he should give would be a few items of furniture. But even then his wife thought otherwise. In her opinion, all that John was expected to do was to maintain neighbourly relations with his step-mother and her daughters. John thought his wife was reasonable and decided to act according to her advice.

আলোচনা : ইংরেজ লেখিকা জেন অস্টেন্‌ অষ্টাদশ শতকের শেষে ও ঊনবিংশ শতকের প্রথমার্ধে জীবিত ছিলেন। তাঁহার রচনা ইংরেজি সাহিত্যে স্থায়ী আসন লাভ করিয়াছে বলা যায়, বিশেষতঃ *Pride and Prejudice* এবং *Sense and Sensibility* নামে দুইটি উপন্যাস শতাব্দীর ব্যবধান সত্ত্বেও এখনো পর্যন্ত পাঠকসমাজে ও সাহিত্যরসিক-মহলে সমাদৃত হয়। ইংলণ্ডের গ্রামীণ ভদ্রসমাজের নিখুঁত চিত্র অঙ্কনে তাঁহার সমকক্ষ লেখক বড় নাই। সরাসরি আঘাত না করিয়াও প্রচ্ছন্ন বিদ্রোপে তিনি সিদ্ধহস্ত ছিলেন, তাঁহার শাস্ত ও নিরাবরণ রচনারীতির অন্তরালে এই শ্লেষের সূক্ষ্ম স্বাদ সর্বদাই থাকতে, তাঁহার রচনার সাহিত্যিক মূল্য কখনই কমে না। ‘সদাশয়তা না স্বার্থপরতা’ (*Generosity or Selfishness*) শিরোনামে উদ্ধৃত অংশটিতেও আমরা তাঁহার বিশিষ্ট রচনারীতির পরিচয় পাই। শ্রীযুক্ত ও শ্রীমতী ড্যাশউড্‌ উভয়েই মজ্জায় মজ্জায় স্বার্থপর, নিজেদের সম্পত্তির এতটুকু লাঘব করা উভয়ের পক্ষেই মৃত্যুতুল্য এবং সন্তোষবিধবা সংমা ও তাঁহার পিতৃহীনা কন্যাদের সাহায্য করার এতটুকু ইচ্ছা কাহারও মনে নাই। কিন্তু শ্রীযুক্ত ড্যাশউড্‌ নাকি তাঁহার পিতাকে মৃত্যুশয্যায় প্রতিশ্রুতি দিয়াছিলেন যে পিতার মৃত্যুর পর তিনি সংমা ও সংবোনদের সাহায্য করিবেন, তাই ‘কথা রাখা’র তাগিদে তিনি টাকা দেওয়ার প্রসঙ্গটা স্ত্রীর নিকট উত্থাপন করিলেন। বুদ্ধিমতী স্ত্রীও বোঝেন যে, স্বামীর তাগিদটা নিতান্তই কথার দিক হইতে আসিয়াছে মনের দিক হইতে আসে নাই, আর তাঁহার নিজের তো কোন তাগিদ-ই নাই। তাই তিনি সংক্ষেপে স্বামীকে বুঝাইবার চেষ্টা করিলেন যে, সাহায্য করা মানেই যে সন্ত-সন্ত টাকা ফেলিয়া দিতে হইবে, তা নয়, আর টাকা যদি দিতেই হয় তো একেবারে তিন হাজার পাউণ্ড দিবার কোনই প্রয়োজন পড়ে না। অর্ধেক দিলেই প্রচুর,

কারণ একে তো বোনেরা বিবাহ হইলেই পর হইয়া যায়, তারপর তাহারা আপনার বোনও নয়, আর সবচেয়ে যাহা বড় কথা টাকা একবার দিলে আর কিরিয়া আসে না। যদি তাঁহাদের ছেলের কোনওদিন ঐ টাকার দরকার হয়? তবে? যদি-র চেহারাটা দেখা যায় না, কাজেই অস্পষ্ট যদি-র ছায়া তাঁহাদের উভয়েরই অন্তর আচ্ছন্ন করিয়া ফেলিল। যুক্তিটা স্বামীর নিকটও ভারি টিকসই বলিয়া মনে হইল, তাই তিনি অর্ধেকের রফা করিয়া ফেলিলেন। কিন্তু সঙ্গে সঙ্গে তাঁহার এটাও মনে হইল যে, সংমার মৃত্যুর পর বোনেরা কিছু কিছু টাকা পাইবে বটে! তখন বুদ্ধিমতী স্ত্রী বুঝাইলেন যে, সেই টাকাতেই তাহাদের ঢের হইবে। আর বাড়তির বোঝা চাপাইবার কোনই মানে হয় না। একথাটা বুঝিতেও স্বামীর বিলম্ব হইল না। তাই বোনেদের কথাটা একেবারে খারিজ হইয়া গেল। তখন সংমাকে সাহায্যের প্রসঙ্গ। স্বামী বলিলেন, একটা বার্ষিক বরাদ্দের বন্দোবস্ত করি। কিন্তু স্ত্রী বুদ্ধিমতী, তাই ব্যবস্থার মস্ত ফাঁকটা একনজরেই তাঁহার কাছে স্পষ্ট হইয়া উঠিল। তিনি বলিলেন যে, বার্ষিক বরাদ্দ পাইলেই লোকের বাঁচিবার জিদ চাপিয়া যায়, তখন ক্ষতির খতিয়ানে অনবরত অঙ্কপাত করা ছাড়া লোকের আর কিছু করার থাকে না। সুতরাং নানা যুক্তিতে স্থির হইল যে, সংমা ও বোনেদের একটা বাড়ি দেখিয়া দিলে ও কিছু আসবাবপত্র দিলেই চলিবে। তাহার পর সংমা বাঁচিয়া থাকিলে, মাঝে মাঝে কিছু কিছু অর্থসাহায্য করিলেই সাহায্যের একশেষ হইবে! আসবাবপত্রের প্রসঙ্গে অবশ্য শ্রীমতী ড্যাশউডের মনে পড়িয়া গেল যে, শ্বশুরের আসবাবপত্র ও বাসনকোসন সবই তিনি শাস্ত্রীকে দিয়া গিয়াছেন, কিছুই তাঁহাদের ঘরে আসিল না। ফোডভরে তিনি শ্বশুরের নিন্দা করিয়া বলিলেন যে, তাঁহার কথা শোনার কোনও দায়ই শ্রীযুক্ত ড্যাশউডের থাকিতে পারে না। এ মন্তব্যে ড্যাশউডের কোনই আপত্তি ছিল না, কারণ বাসন না পাওয়ার দুঃখে তিনিও ছিলেন জর্জর।

জেন অস্টেনের বিশেষ কৃতিত্ব এই যে, তিনি উভয়ের কথোপকথনের মধ্যে নিজের কোনরূপ মন্তব্য না করিয়া উভয়ের স্বার্থপরতা ও কথা রাখার ঠাট স্পষ্ট করিয়া তুলিয়াছেন। তাঁহারা কেহই কিছু দিবেন না অথচ তাঁহারা যে নীচ নন, এবং নিতান্ত সদাশয়, এই গুণমোরও ছাড়িবেন না। এত সংক্ষেপে, ও সংযতভাবে দুইটি ভদ্রতাভিমাত্রী অর্থগৃহ্যুর ছবি ফুটাইবার ক্ষমতা অল্প লেখকেরই থাকে। জেন অস্টেন তাঁহাদের পুরোভাগে।

Notes, Explanations & References, etc.

Paragraph 1

Gist : Here is a conversation between a husband and a wife in one of Jane Austen's novels. The couple think that they are generous. But probably many people, including the author, will not agree with them.

Conversation—talk ; আলাপ-আলোচনা। *The conversation*—the talk between John Dashwood and his wife referred to in Para. 4 and following. *Lesson*—a piece of instruction ; শিক্ষামূলক পাঠ।

Jane Austen (1775-1817)—English novelist and story-writer. She was born at Steventon in Hants, of which parish her father was rector. Her principal novels are *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park* and *Emma*. Her novels are marked by ease, humour and a thorough knowledge of the domestic life of the English middle classes of her time. John Dashwood is the step-brother of Elinor and Marianne, the principal characters in Jane Austen's novel, '*Sense and Sensibility*'.

English village—i.e., the village of Steventon in Hants. *More than a hundred years ago*—Jane Austen died in 1817, i.e., one hundred and fifty years ago. *Wrote stories.....lived*—In all her stories and novels Jane Austen dealt with men and women with whom she came into contact. Hence her characters appear life-like ; যাহাদের সঙ্গে তিনি বাস করিতেন তাহাদের সুখদুঃখের কাহিনীই তাঁহার গল্পের বিষয়বস্তু ছিল। *Observant*—minutely watchful ; পর্যবেক্ষণশক্তি-সম্পন্ন। *Quiet*—calm ; শান্ত। *Ordinary people*—i.e., people in whose midst she lived. *Behaved*—conducted themselves ; আচরণ করিত। *Made fun.....behaved*—She lived amidst ordinary men and women. She watched their conduct closely and if she found anything funny in their conduct, she did not hesitate to expose it ; সাধারণ শ্রেণীর নরনারীর আচরণে কোন অসঙ্গতি দেখা গেলে তিনি উহা লইয়া এমনভাবে আলোচনা করিতেন যাহাতে উহা সকলের কাছে ধরা পড়ে। *Generous*—liberal ; noble ; মহাত্মভব। *I wonder*—I feel doubt and curiosity ; আমার সন্দেহ হয়। *What do.....about them*—Even if

the husband and the wife thought that they were generous, it is doubtful if others would agree with them. When one follows their conversation, one is sure to think that their action was by no means generous. And this opinion of the reader was, in all probability, also the opinion of the author ; স্বামী-স্ত্রীর এই আলোচনা পড়িলে মনে হইবে যে তাহাদের চরিত্রে অথবা চিন্তাধারায় মহানুভবতার কোন ছাপ ছিল না। তাহারা নিজেদের মহানুভব বলিয়া মনে করিলেও গ্রন্থকর্তা এবং পাঠক-পাঠিকাগণ ইহাতে মহানুভবত্বের কোন পরিচয়ই পাইবেন না।

বঙ্গানুবাদ : এই পাঠে প্রদত্ত কথোপকথন Jane Austen (জেন অস্টেন) লিখিত একটি কাহিনী হইতে গৃহীত। একশত বৎসরেরও আগে তিনি ইংলণ্ডের একটি গ্রামে থাকিতেন, এবং যে সব লোকের মধ্যে বাস করিতেন তাহাদের বিষয়ে গল্প লিখিতেন। তিনি বিশেষ পর্যবেক্ষণশীল ছিলেন, এবং সাধারণ লোক যেভাবে ব্যবহার করে প্রায়ই তাহা শান্তভাবে বিদ্রূপ করিতেন। এই কথোপকথন হইল এক স্বামী-স্ত্রীর মধ্যে। তাহারা উভয়েই মনে করেন যে তাহারা খুব সদাশয় হইতেছেন, কিন্তু আমার ভাবনা হয় যে তোমাদের মত কি হইবে। Jane Austen তাহাদের বিষয়ে কি ভাবিতেন বলিয়া তোমাদের মনে হয় ?

Grammar & Composition : *In this lesson*—adjective-phrase, qualifying 'conversation'. *From a story*—adverb-phrase, qualifying 'is taken'. *By Jane Austen*—adjective-phrase, qualifying 'story'. *In an English village*—adverb-phrase, qualifying 'lived'. *Years*—adverbial accusative (noun), qualifying 'lived'. *Amongst whom she lived*—adjective-clause, qualifying 'those'. *Observant*—adjective, used as subjective complement. *In a quiet way*—adverb-phrase, qualifying 'made'. *Of the manner*—adjective-phrase, qualifying 'fun'. *In which ordinary people behaved*—adjective-clause, qualifying 'manner'. *Between a husband and wife*—adverb-phrase (with a double part), qualifying 'is'. *Both*—pronoun (not adjective) in apposition with the pronoun 'they'. *They are being very generous*—noun-clause, object of 'think'. *What your opinion is*—noun-clause, object of 'wonder'. *What do you think...thought about them ?*—complex question, the main question being 'what do you think ?' and the dependent question, 'Jane Austen thought about them'. It should be noted that in a dependent question the order of the subject and the verb is not reversed, e.g.,

Where is he ? Tell me *where he is*.

Paragraph 2

Gist : On his death-bed Henry Dashwood nominated his son John as his successor, but made him promise that he would help his step-mother and step-sisters.

*Here is—i.e., in the lines immediately following. Outline—*sketch ; general plan ; কাঠামো। *The conversation—i.e., the talk* between John Dashwood and his wife ; John Dashwood এবং তাঁহার স্ত্রীর মধ্যে আলাপ-আলোচনা। *Inherited—succeeded to ;* উত্তরাধিকার-স্বত্বে লাভ করিয়াছিল। *John himself—*John Dashwood's wealth was derived from two sources. He succeeded to the property of his mother, the first wife of Henry Dashwood. Besides he would get a good deal of money from his wife who happened to be wealthy ; উত্তরাধিকারস্বত্বে মায়ের সম্পত্তি এবং বিবাহস্বত্বে ধনী-স্ত্রীর নিকট হইতে ধনসম্পত্তি লাভ করার ফলে John Dashwood অর্থশালী হইয়াছিলেন। *Free—being at liberty ;* স্বাধীন। *Dispose of—to distribute and arrange ; to set in order ;* বিলিব্যবস্থা করা। *Family property—the estate of his ancestors ;* পিতৃপুরুষের সম্পত্তি। *He was not free..... chose—*He was unable to distribute his property according to his personal will, because of the English law which provides that the eldest son alone had the right to inherit the family property ; তাঁহার নিজের স্বাধীন ইচ্ছামত তিনি সম্পত্তির বিলিব্যবস্থা করিবার অধিকারী ছিলেন না ; ইংলণ্ডে প্রচলিত আইন অনুসারে জ্যেষ্ঠ পুত্র এই পৈতৃক সম্পত্তি ভোগের একমাত্র অধিকারী। *At his death—*after he dies ; তাঁহার মৃত্যুর পর। *Go to his son—*become the property of his son ; পুত্রের দখল হওয়া। *At his own disposal—*তাঁহার নিজের অধিকারে। *A few thousand disposal—*This amount was not a part of the family estate and Henry Dashwood was free to distribute it in any manner he liked. *To leave—to bequeath ;* দান করা। *Wife—i.e.,* his second wife. *Was dying—*was about to die ; মুম্বু অবস্থায়। *John—*He was the only son of Henry Dashwood and was born of his first wife.

বঙ্গানুবাদ : কথোপকথন হইবার পূর্বে যাহা ঘটিয়াছিল, তাহার সংক্ষিপ্ত বিবরণ হইল এই। John Dashwood-এর পিতা Henry দুইবার বিবাহ করিয়াছিলেন। জন ছিলেন তাঁহার প্রথম বিবাহের সন্তান এবং তিনি ধনী

ছিলেন, কারণ তিনি মাতার সম্পত্তির উত্তরাধিকারী হইয়াছিলেন এবং নিজেও একজন ধনী মহিলাকে বিবাহ করেন। দ্বিতীয় পত্নীর গর্ভে হেনরি ড্যাশউডের তিনটি কন্যা হয়। তাঁহার খুশীমত পারিবারিক সম্পত্তির বিলি ব্যবস্থা করার স্বাধীনতা তাঁহার ছিল না, কারণ তাঁহার মৃত্যুতে তাহা জনের অধিকারে যাইত। স্ত্রী ও কন্যাদের জ্ঞাত রাখিয়া বাইবার মত মাত্র কয়েক হাজার পাউণ্ড তাঁহার নিজের আয়ত্তে ছিল। তাই যখন তিনি বুঝিলেন যে তিনি মরণাপন্ন, তিনি তাঁহার পুত্র জনকে ডাকিয়া পাঠাইলেন, এবং তাঁহাকে দিয়া সৎমা ও সৎ বোনদের সাহায্য করার প্রতিজ্ঞা করাইলেন।

Grammar & Composition : *Here is a.....took place*—complex sentence ; main clause—*here is a brief outline* ; of what happened—adjective-clause, qualifying 'outline' ; *before the conversation took place*—adverb-clause, qualifying 'happened'. *John was the son...lady himself*—multiple ('compound') sentence. *Himself*—emphasizing pronoun (not reflexive) in apposition with the pronoun 'he'. *To dispose (of)*—infinitive, used adverbially to qualify the adjective 'free' (which is used as the subjective complement). *As he chose*—adverb-clause, qualifying 'to dispose of' etc. *At his death*—adverb-phrase, qualifying 'had to go'. *To go*—infinitive, used as object of 'had'. *To his son John*—adverb-phrase, qualifying 'to go'. *At his own disposal*—adverb-phrase, qualifying 'had'. *To leave*—infinitive, used adjectivally to qualify 'pounds'. *To his wife and daughters*—adverb-phrase (with double part), qualifying 'to leave'. *When he knew*—adverb-clause, qualifying 'sent for'. *That he was dying*—noun-clause, object of 'knew'. *Promise*—infinitive (without 'to'), used as one of two objects of 'made' (the other object being 'him'). *To dispose of his family property* etc.—'dispose' is a verb. ('to dispose' a verb-noun from it). But what about 'dispose of' (or 'to dispose of') ? The word 'of' may be taken along with 'his family property' as a preposition, or along with 'dispose' as an adverb. If the latter course is followed, 'dispose of' becomes a virtual compound, which may be called a 'phrasal verb' or 'group verb', taking a direct object (*property*).

Examples :—This *disposes* me to believe that he is innocent. Are you *disposed* to help ? Man proposes, God *disposes*. He *disposed of* his property as he chose. We *disposed of* (= finished, killed) the enemy with machinegun fire.

The same thing may be said of 'send' and 'send for'.

Examples :—He *sent* me a message. I *sent for* him (=telling him to come). I *sent for* the book (=ordering it as purchase).

Paragraph 3

Gist : Mr. John Dashwood told his wife that he intended to give one thousand pounds to each of his step-sisters. The wife however thought that it was far too much.

Funeral—ceremony of burying a dead body ; মৃতের অন্ত্যেষ্টিক্রিয়া। *Plans*—intends. *Step-sisters*—i.e., the three daughters of Henry Dashwood by his second wife. *Far too much*—i.e., much in excess of ; অনেক বেশী।

[This paragraph is an introduction to the conversation which follows.]

বঙ্গানুবাদ : তাঁহার পিতার অন্ত্যেষ্টিক্রিয়ার অব্যবহিত পরেই মিঃ জন ড্যাশউড তাঁহার স্ত্রী ফ্যানির সহিত কথা বলিতেছেন। তিনি তাঁহাকে বলিয়াছেন যে, তিনি তাঁহার প্রত্যেক সৎবোনকে এক হাজার পাউণ্ড দিবার পরিকল্পনা করিয়াছেন এবং স্ত্রী উত্তর দিয়াছেন যে তাহা বড় বেশী।

Grammar & Composition : *That he plans.....pounds*—noun-clause, object of 'told'. *Plans*—verb ; the word (*plan*) is often used as a noun also :—

Who *planned* this building ? (*verb*) ; The better *plan* is to peel them after boiling. (*noun*). The work is proceeding according to *plan*. (*noun*).

That that is far too much—noun-clause, object of 'has replied'.

Paragraphs 4-6

Gist : John told his wife, since he had promised to help his step-mother and step-sisters he should do something for them. The wife suggested that the amount of three thousand pounds he thought of paying was far too much.

Last wish—wish expressed on his death-bed ; মৃত্যুশয্যায় শায়িত পিতার শেষ ইচ্ছা। *Assist*—help ; সাহায্য করা। *His widow*—i.e., the

second wife of Henry Dashwood. *I dare say*—I suppose ; আমার মনে হয় ।

I dare.....saying—It seems to me that he did not mean what he said ; আমার মনে হয় তিনি বাহা বলিয়াছিলেন তাহা তিনি না জানিয়াই বলিয়াছিলেন, অর্থাৎ কোন কিছু চিন্তা না করিয়াই তিনি ঐরূপ বলিয়াছিলেন । *Right*—proper ; correct. *It he had been in his right mind—i.e.,* if he had the power of thinking justly ; তিনি যদি ভান্নভাবে চিন্তা করিতে পারিতেন । *Begged you*—requested you ; তোমার কাছে অনুরোধ করিতেন । *Fortune*—wealth ; ধন ; বিষয়সম্পত্তি ।

Expl. *If he had been.....away*—These lines occur in the conversation between John Dashwood and his wife in Jane Austen's novel, 'Sense and Sensibility'. Here Mrs. Dashwood speaks to her husband, Mr John Dashwood. John had promised to his father on his death-bed that he would help his step-mother and her daughters. Now that his father was dead, John told his wife that he intended to pay one thousand pounds to each one of his sisters. His wife did not relish the idea and said that the amount would be far too much. John replied that, since he had promised to his father, he should act according to his promise and respect his father's last wishes. To this the wife replied that, when the old man made his son promise, he was not of sound mind, and had not the power of judging right and wrong. If he were in his senses, he would not have asked his son to do something which would make him poorer. No father would have wanted his son's fortune to be ruined.

Name—cite ; state ; উল্লেখ করা । *Particular*—minute in details ; special ; বিশেষভাবে নির্দিষ্ট । *Sum*—amount of money ; টাকার অঙ্ক । *Merely*—only ; শুধু । *General*—as opposed to particular. *In general terms*—সাধারণভাবে । *Assist*—help ; সাহায্য করা । *Perhaps to me*—These words show that John has already been influenced by his wife. Now he begins to think that it was not necessary for his father to make him promise that he should help his step-mother and her daughters. It would have been better if his father had left the matter to his choice. *Entirely*—wholly. *Hardly*—scarcely ; ক্টিং । *He can hardly.....neglect them*—These

lines indicate the change in John's mind. Under the influence of his wife he begins to see that it was wrong on the part of his father to make him promise like that. It would have been far better if his father had not mentioned anything about the matter. After all, he was not an undutiful son. And even if he had not made any promise, he would not have neglected his step-mother and her daughters ; তাঁহার পিতা মৃত্যুকালে তাঁহাকে প্রতিজ্ঞা করিতে না বলিলে তিনি তাঁহার বিমাতা ও তাঁহার কন্যাদের প্রতি কর্তব্য পালন করিতেন না—তাঁহার সম্পর্কে এইরূপ ধারণা পিতার মনে উপস্থিত হইয়া থাকিলে উহাতে তাঁহার প্রতি অবিশ্বাস প্রকাশ করা হয়—নিশ্চয়ই পিতা তাঁহার সম্পর্কে এইরূপ ধারণা পোষণ করিতেন না। তথাপি—তাঁহাকে শপথ গ্রহণ না করিতে বলিলেই ভাল হইত। *But he wanted.....give it*—কিন্তু যখন তিনি আমাকে প্রতিজ্ঞা করিতে বলিলেন তখন আমি উহাতে সম্মতি না দিয়া পারিলাম না। *For them—i.e., for the step-mother and her three daughters. Norland—i.e., the village home in which the family so long lived. Settle*—একরকম স্থায়ীভাবে বাস করা।

Something must be.....their own home—So long as Henry Dashwood lived, the family consisting of his son John and his wife, his second wife, and her three daughters used to live together. But now that Henry was dead and John had become the sole owner of the family property, it was necessary that the widow and her daughters should leave their old home and settle in a new house. This would involve them in additional expense, and John thought it fit and proper that he should help them with money.

বঙ্গানুবাদ : মিঃ জন ডিঃ—আমার বাবার শেষ ইচ্ছে ছিল যে আমি যেন তাঁর বিধবা স্ত্রী ও মেয়েদের সাহায্য করি।

মিসেস ফ্যানি ডিঃ—আমি বলতে পারি যে তিনি কি বলেছেন তা তিনি বোঝেন নি। যদি তাঁর মাথা ঠিক থাকত তাহলে তিনি কখনই তোমাকে তোমার সম্পত্তির অর্ধেক বিলিয়ে দিতে অনুময় করতেন না।

মিঃ জন ডিঃ—তিনি নির্দিষ্ট কোনও টাকার কথা বলেন নি, ফ্যানি। তিনি শুধু সাধারণভাবে ওদের সাহায্য করার কথা বলেছিলেন। সম্ভবতঃ যদি তিনি গোটা ব্যাপারটাই আমার হাতে ছেড়ে দিতেন তাহলে ভালো হত। তিনি কখনই ভাবতে

পারেন নি যে, আমি ওদের উপেক্ষা করব। কিন্তু তিনি প্রতিশ্রুতি চেয়েছিলেন এবং তা দেওয়া ছাড়া কম কিছু করতে পারি নি। এখন প্রতিজ্ঞা রাখতেই হবে। ওরা যখন নরল্যাণ্ড (Norland) ছেড়ে নিজেদের বাড়িতে স্থায়ীভাবে বাস করবে তখন ওদের জগ্ন কিছু করতেই হবে।

Grammar & Composition : *That I should assist his widow and daughters*—noun-clause, subject to the verb 'was' (*It* being the provisional subject) :

SUBJECT	PREDICATE	
	VERB	COMPLEMENT
<i>It (provisional subject)</i> That I should assist his widow and daughters	was	my father's last wish

He did not know—noun-clause, object of 'say'. *What he was saying*—noun-clause, object of 'did not know'. *Dare*—defective verb, with *say* (an infinitive without 'to') as its object. In modern English 'dare' often takes the form of a regular verb :—

He *dares* (=has the impudence) to deny it. He *dared* (=challenged) me to do it.

I dare say = I am prepared to believe, I do not deny, it seems probable to me (not 'I make bold to say'). *If he had been in his right mind*—adverb-clause, qualifying 'would never have begged'. *To give*—infinitive, one of two objects of 'would have begged' (the other object being 'you').

In general terms—adverb-phrase, qualifying 'asked'. *To assist*—infinitive, one of two objects of 'asked' (the other object being 'me'). *If he had left.....to me*—adverb-clause, qualifying 'would have been better'. *That I would neglect them*—noun-clause, object of 'can have imagined'. *When they leave...own home*—adverb-clause (double), qualifying 'must be done'.

REPORTED SPEECH—Mr. John Dashwood said (or, told his wife, Mrs. Fanny Dashwood) that it was his father's last wish that he should assist his (his father's) widow and daughters. To this Mrs. Fanny Dashwood (or, his wife) replied that she durst

say that he (Mr. Dashwood's father) did not know what he had been saying ; for if he had been in his right mind he would never have begged him (her husband) to give half his fortune away.

[At the remark of his wife] Mr. John D. assured her that his father had not named any particular sum, but had merely asked him in general terms to assist them. He also opined that perhaps it would have been better if he (his father) had left the matter entirely to him, for he (his father) could hardly have imagined that he would neglect them. But he (his father) wanted a promise, and he couldn't do less than give it. Thus pleading his case, he told his wife that the promise must be kept now, and something must be done for them when they left Norland and settled in their own home.

[To replace *now* by *then* here is to proceed with the task mechanically.]

Paragraphs 7-10

Gist : Mrs. Dashwood did not agree with her husband and thought that a thousand pounds to each would be far too much. Her husband thereupon suggested that he would halve the amount.

Something be done—some help may be given ; উহাদের জন্ত কিছু করা যাইতে পারে । *Three thousand pounds*—i.e., the sum-total of the amount to be paid to three sisters. *Replace*—to place again ; to supply an equivalent for ; পূরণ করা ।

Gone for ever—When the money is paid to the sisters, it goes out of the hands of John no doubt, but still it remains in the family circle. But what happens when the sisters are married ? It passes entirely out of their hands. This is what Mrs. Dashwood means when she says, "it will be gone for ever." *Poor little boy*—refers to the child of John and Mrs. Dashwood.

N.B. Note the line of arguments followed by Mrs. Dashwood. There are different stages in her argument. In the first stage, she repeats that three thousand pounds would be far too much. Then she says that whatever amount is paid it cannot be replaced. Next, she tries to impress on her husband that, if and when the sisters married, the entire amount would pass out

of the reach of the family circle. Lastly, she wants her husband to remember that if the money was not given away, it might help their son in need.

Very gravely—অত্যন্ত গম্ভীরভাবে। N.B. This shows that the wife's words had already begun to influence her husband. *Suppose he should etc.*—supposing that their son should need the money. N.B. Mrs. Dashwood appealed to John's fatherly instinct, and he at once responded. *What a difference it might make!*—This exclamation means that it would make a lot of difference. *Useful*—helpful. *If he should have a large family*—This is looking into the distant future. *To halve*—to reduce by half; অর্ধেক করিয়া দেওয়া। *Increase*—enlargement; বৃদ্ধি। *Fortunes*—possessions; সম্পত্তি। *Five hundred.....their fortunes!*—Note the change in John. At first he thought of paying one thousand pounds to each step-sister, but on a second thought, he resolves to pay five hundred to each and takes it to be quite a generous offer.

বঙ্গানুবাদ : মিসেস ফ্যানি ডিঃ—বেশ, তাহলে কিছু করা হোক কিন্তু সেটা তিন হাজার পাউণ্ড হবার কোনও দরকার নেই। ভেবে দেখ! টাকাটা একবার দেওয়া হলে আর সেটা ফেরানো যাবে না। তোমার বোনেরা বিয়ে করবে আর সেটাও চিরতরে চলে যাবে। মনে কর আমাদের খোকার যদি তা দরকার হয়।

মিঃ জন ডিঃ—(খুব গম্ভীরভাবে) সত্যিই তাই! ভাব, যদি ওর (দরকার) হয়। এতে কি পর্যন্ত তফাৎ হতে পারে! যদি ওর পরিবার বড় হয়, টাকাটা ওর কাজে লাগবে।

মিসেস ফ্যানি ডিঃ—নিশ্চয়ই লাগবে।

মিঃ জন ডিঃ—তাহলে বোধহয় টাকাটা অর্ধেক করাটা ভালো হবে, প্রত্যেকের পাঁচশো পাঁচশো পাউণ্ড, ওদের সম্পত্তির ওপর অনেক বৃদ্ধি হবে।

Grammar & Composition : *When the money is once given—adverb-clause, qualifying 'cannot be replaced'. Our poor little boy should need it—noun-clause, object of 'suppose'. He should (need it)—noun-clause, object of 'suppose'. What a difference it might make!—exclamation (simple sentence). If he should have a large family—adverb-clause, qualifying 'would be useful'.*

To *halve*—infinitive, used as subject to the verb 'would be' (it being provisional subject). Consider—

My *half* is the larger. (*pronoun*) Do not do things by *halves*. (*pronoun*) I got only a *half* share. (*adjective*) This is only a *half* length. (*adjective*) She was *half* dead with fright. (*adverb*) I *half* wish it were so. (*adverb*) *Halve* (= reduce to half) the amount. (*verb*) We *halved* (= divided into halves) the loaf between us.

To *their fortunes*—adjective-phrase, qualifying the noun 'increase'. Consider—

They *increased* their output. (*verb*) Their output is on the *increase*. (*noun*)

REPORTED SPEECH—Mrs. Fanny D. agreed that something had to be done, but she was cautious enough to add that that need not be three thousand pounds. She asked her husband to think over it, saying that when the money was once given it could not be replaced. His sisters would marry and it would be gone for ever. She exhorted him to think if their poor little boy should need it.

Mr. John D. grew very grave at his wife's suggestion, and fully agreed with her, saying that if he (their little boy) should need the money, it might make a great difference when once he had given it to his step-mother and step-sisters; for the money would be useful to him (the little boy) if he should have a large family.

Mrs. Fanny D. said that it certainly would make a great difference.

Mr. John D. suggested that perhaps it would then be better to halve the amount, for five hundred pounds each would be a great increase to their fortunes.

Paragraphs 11-13

Gist: Mrs. Dashwood considered the offer to be far too generous. Her husband thought that his step-sisters would be comfortable with the thousand pounds which they would inherit from their mother. *Oh very great!*—These words are meant to assure her husband that he is quite correct. *Real sisters*—i.e., sisters born of the same mother as the brother's; সহোদরা ভগ্নী। *What brother.....sisters?*—Though the sentence is in

the form of a question, it is really assertive. It means that no brother on earth would do as much as he for his real sisters. *Half-sisters*—step-sisters ; বৈমাত্রেয় ভগ্নী । They were the daughters of Henry Dashwood by his second wife.

And these.....half-sisters—The idea is that no one would do so much for his half-sisters. *Generous*—noble ; মহান ; উদার । *But then, how generous you are !*—N.B. Mrs. Dashwood spoke these words deliberately to flatter her husband and, as the next sentence shows, she succeeded. *Appear*—প্রতীয়মান হওয়া । *Mean*—ungenerous ; অহুদার । *I do not want to appear mean*—These words show how John Dashwood was convinced that it was indeed generous of him to offer five hundred pounds to each of his step-sisters. *Extra*—additional ; অতিরিক্ত । *They will.....mother's death*—Henry Dashwood had left a legacy of a few thousand pounds to his second wife. She was to have the sole right to that amount for her lifetime. After her death this amount was to be divided among her three daughters. So each one of them would have roughly more than three thousand pounds. *Comfortable*—giving ease or quiet enjoyment ; আরামপ্রদ । *Very comfortable indeed !*—The idea is that it would mean more comfort than they perhaps deserve. *If they do not marry*—Note husband that some day these young women would marry and then the money “will be gone for ever”. *Comfortably*—with ease ; স্বখে-স্বচ্ছন্দে । *Interest*—the profit per cent. drawn from money lent ; টাকার সুদ ।

বঙ্গানুবাদ : মিসেস ফ্যানি ডিঃ—ওঃ খুব বেশী ! পৃথিবীতে কোন্ ভাই তার নিজের বোনেরদের জন্তে এতটা করে ? আর এরা তো সং বোন ! কিন্তু সত্যি তুমি কি সদাশয় !

মিঃ জন ডিঃ—আমি নীচ প্রতিপন্ন হতে চাই না । আমার কাছ থেকে বাড়তি কিছু না পেলেও ওরা ওদের মায়ের মৃত্যুর পর প্রত্যেকে তিন হাজার পাউণ্ড পাবে । যে কোন তরুণী মেয়ের পক্ষেই সেটা বেশ আরামপ্রদ সম্পত্তি ।

মিসেস ফ্যানি ডিঃ—বাস্তবিক খুবই আরামদায়ক ! ওরা তার চেয়ে বেশী

কিছু চাইতেই পারে না। ওরা নিজেদের মধ্যে দশ হাজার পাউণ্ড ভাগ করে পাবে। বিয়ে না করলে ঐ দশ হাজার টাকার স্বদে ওরা একসঙ্গে বেশ আরামে থাকতে পারবে।

Grammar & Composition : *On earth*—adjective-phrase, qualifying 'brother'. *Generous*—adjective, used as subjective complement. *How generous you are !*—exclamation (simple sentence). The noun from 'generous' is *generosity*. *To appear*—infinitive, object of 'do want'. *Mean*—adjective, used as subjective complement. *Without anything extra*—adverb-phrase, qualifying 'will have'. *From me*—adjective-phrase, qualifying the pronoun 'anything'. *For any young woman*—adjective-phrase, qualifying 'fortune'. *More*—pronoun, object of 'want'. *Amongst them*—adverb-phrase, qualifying the past participle 'divided'. *If they do not marry*—adverb-clause, qualifying 'will be able' etc. *To live*—infinitive, used adverbially to qualify the adjective 'able'.

REPORTED SPEECH—Mrs. Fanny D., agreeing whole-heartedly, said that it would, indeed, be a very great increase. She also praised him by suggesting that no brother on earth would do as much for his real sisters, and those were only half-sisters. And continuing in this vein she said that he was very, very generous. Mr. John D. said that he did not want to appear mean. He then went on explaining that, without anything extra from him, they would each have more than three thousand pounds on their mother's death. That was a very comfortable fortune for any young woman.

Mrs Fanny D. agreed that that was very comfortable indeed, and she added that they could not want any more, as they would have ten thousand pounds divided amongst them. She further suggested that if they did not marry they would be able to live together very comfortably on the interest of the ten thousand pounds.

Paragraphs 14-19

Gist : Mr. John Dashwood suggested that, instead of providing for his step-sisters, he might pay his step-mother a sum of hundred pounds a year, so long as she lived. But his wife thought otherwise. She did not like her husband paying a definite amount for an uncertain period.

That is very true—This shows that Mr. John Dashwood fully agreed with his wife. *Alive*—living; জীবিত। *A hundred a year*—an annual sum of one hundred pounds. *Parting with*—giving away; স্বত্বত্যাগ করিয়া। *Capital*—the estimated value of property, stock etc.; মূলধন। *That would certainly.....much*—Note that Mrs. Dashwood is too clever to directly contradict her husband. She would appear to support him, but she would place the thing in a way that was sure to make her husband pause, think, and then decide differently.

Expl. *That would certainly.....just as much*—These words were spoken by Mrs. Fanny Dashwood to her husband. Her husband suggested that he would pay his step-mother an annual sum of one hundred pounds during his lifetime. But Mrs. Dashwood did not like this idea. A clever woman as she was, she knew the danger of bluntly opposing her husband. So she took a different course. She drew her husband's attention to the probability of her mother-in-law living for fifteen years more. If that should happen, her husband would lose at least fifteen hundred pounds and this would certainly mean a great loss to his capital, making him distinctly poorer.

Live as long as that—live for another fifteen years. *Annuity*—a sum of money payable yearly for a number of years, or for life; বার্ষিক বৃত্তি।

Expl. *People always seem.....annuity*—These words were spoken by Mrs. Fanny Dashwood in reply to her husband. John said that his step-mother could not be expected to live for another fifteen years. He suggested that he should pay his mother one hundred pounds a year during her lifetime. But his wife seemed to think differently. She told her husband that, if the lady lived on for another fifteen years, it would mean a loss of fifteen hundred pounds. Mr. John Dashwood did not think that there was much possibility of the old woman living another fifteen years. But Fanny Dashwood was not sure. She thought that persons enjoying annuity are known to live long. She cited the example of three old servants whom her mother paid annuities, and they lived fairly long years. So in her opinion Mrs. Dashwood would, in all probability, live long and, in that case, her husband would be required to spend a large amount of money on her account.

VERSE

UNDER THE GREENWOOD TREE

WILLIAM SHAKESPEARE (1564-1616)

INTRODUCTION

Poet's Life and Works : William Shakespeare was born on April 23, 1564, in the little village of Stratford-on-Avon, which was the centre of the most beautiful and romantic district in rural England in those days. His father John Shakespeare was an influential merchant of the place and was elected chief Alderman of Stratford in 1571. The poet's mother was the daughter of a well-to-do farmer. We are told that she was her father's favourite among seven children. Shakespeare loved his mother warmly, and she was probably the model of those fair and lovely women who adorn his dramas. That is why, in Shakespeare's plays, there are more heroines than heroes. With his mother Shakespeare used to walk along the banks of the Avon, and it was she who inspired her son to sing of the pearl in the cowslip's ear, of the bank where the wild thyme blows, of the greenwood tree, and the merry note of the bird.

It is generally believed that Shakespeare entered Stratford Grammar School at the age of seven and stayed there until he was about fourteen. In that school he had read chiefly the works of Latin authors. He was required to study Lily's Latin Grammar instead of his mother-tongue. But Shakespeare did not care much for Latin and acquired a wonderful mastery in the use of the English language. This is the reason why Ben Jonson used to say that Shakespeare had little Latin and less Greek. Yet, Shakespeare's little knowledge of Latin enabled him to use English synonyms with perfect ease. Shakespeare had also read a good English translation of the Bible, and that is why Shakespeare's plays abound in beautiful stories and phrases culled from the English Bible. Indeed, volumes have been written to prove the influence of the Bible on Shakespeare's thought and language.

When Shakespeare was about fourteen, his father met with heavy losses in business, and his affairs went from bad to worse. It is said that the old man was sued for his debts and sent to prison for a short time. And this was a disgrace for which he was deprived of his alderman's gown. All these sad events made a deep impression on a sensitive boy like Shakespeare, and he resolved to try his fortune elsewhere. No one knows for certain what Shakespeare was doing during the next eight years. It is said that he was a country schoolmaster and a lawyer's clerk.

In 1582 Shakespeare married Anne Hathaway, the daughter of a peasant of Shottery, who was eight years older than her husband. By her Shakespeare had a son and a daughter. From many caustic remarks about marriage in his plays, we have reasons to believe that Shakespeare was not very happy in his married life. This is perhaps the reason why Shakespeare left his wife and children at home and went to London.

About the year 1587, Shakespeare left his family, came to London, and joined Barbage's company of players. There is also a story that Shakespeare excited the wrath of Sir Thomas Lucy, a powerful landlord, by poaching deer in his park and writing a most offensive ballad about that nobleman. It is said that Sir Thomas was so angry that Shakespeare had to flee the country for his safety. Of Shakespeare's stirring life in London, from 1587 to 1611, we know little. But we can judge from his plays that he had studied the men and manners of the city of London as thoroughly as ever. There he lived a life which was honest, active, and full of great intellectual activity. No less a man than Ben Jonson says of him, "I loved the man and do honour his memory, on this side idolatry, as much as any. He was indeed honest, and of an open and free nature." We have reasons to believe that, during the first five years of his life in London, Shakespeare had been welcomed to the society of gentlemen and scholars. That is why by his genius, knowledge, and keen insight into human nature, he had been able to weave into his dramas the stirring life of the English people. He worked with other men and revised old plays before he began to write his own. Later on he wrote his memorable plays for the stage, but he rarely played as an actor. Indeed, he was shy of the stage and we are told that he

appeared in the role of old Adam in "As You Like It", and as the ghost of Hamlet in the great drama of that name.

The growing popularity of Shakespeare's plays brought him into contact with some noblemen of the times. Among them was the Earl of Southampton to whom he had dedicated his poem, *Venus and Adonis*. This nobleman is said to have given Shakespeare a thousand pounds to enable him to make a purchase which he had desired for long. In 1597, Shakespeare purchased *New Place*, which was the most stately and beautiful house in Stratford. It is also evident that Shakespeare had an interest in some of the theatres of the day—Black Friar's Theatre and the Globe—and was a fairly prosperous man when he bade farewell to the stage and went to live in Stratford-on-Avon. He must have visited London every now and then. But there is no denying that he was at home when he died in 1616. So, at the age of fifty-two, this master-singer passed away and was buried in the Parish Church at Stratford. Truly did De Quincey describe Shakespeare as one who was "a little lower than the angels."

Shakespeare's Works : Shakespeare's career as a poet and dramatist may be broadly divided into four periods.

(i) In the first period, Shakespeare was making experiments in the art of writing plays for the stage. This period dates from his arrival in London to 1595. The most important among the works of these days are *Love's Labours Lost*, *Comedy of Errors*, *Two Gentlemen of Verona*, and *Richard III*.

(ii) This was followed by a period of rapid growth and development from 1595 to 1600. Some of his finest plays were written in this period. The most brilliant among them are *The Merchant of Venice*, *Midsummer Night's Dream*, *As You Like It*, and *Henry IV*.

(iii) Then we come to the third period from 1600 to 1607. This is a period of gloom and depression when Shakespeare wrote his sonnets and his noble tragedies, *Hamlet*, *King Lear*, *Macbeth*, and *Othello*.

He also wrote, in these years, *Twelfth Night*—a glorious comedy which holds the stage even now and attracts a bumper house whenever it makes its appearance. It has been rightly

observed that *Twelfth Night* is Shakespeare's parting shot in comedy. In this period also appeared *Julius Cæsar* which is undoubtedly the best and the most popular of Shakespeare's historical dramas.

(iv) Then we come to the fourth or the last period from 1608 to 1611. It was really a time of calm after storm which marked the last few years of the poet's life. *Coriolanus*, *Cymbeline*, *Winter's Tale*, and *The Tempest* are the best works of this period. There is, however, no doubt that *Winter's Tale* and *The Tempest* are the brightest of them all.

It is rather late in the day to write anything more about the poetry and drama of Shakespeare. Shakespeare is always regarded as one of the finest poets and the greatest dramatist of the world. His wonderful imagination and the unfailing charm of the brilliant galaxy of men and women who adorn his plays, have called forth the warmest admiration of the world of readers from age to age and generation to generation. That is why he has been rightly described as the 'myriad-minded Shakespeare', who has created for us not only a most brilliant array of heroes and heroines but also a wonderful variety of men and women in every sphere of life—his fools, his villains, and his rustics who live pure, simple, and lowly lives in cottages. We wonder how one single dramatist has given us such a vivid, lively, and truthful picture of the world around us. That is why Sir Walter Raleigh has described Shakespeare's mind as a 'globe of miraculous contents'. What is more, no other poet has sounded the depths of human nature so deeply and truthfully.

Shakespeare is a gifted child of song. His dramas are replete with noble eloquence, sallies of sparkling wit and humour, and songs, the like of which we have rarely heard in the plays of any other dramatist, past or present. Indeed, he writes with an abandon, an ease, and an artless art which has elicited a warm tribute from a poet like Milton. In his *L'Allegro*, Milton sings of

"Sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild."

It is these sweet, simple, and wild woodnotes of Shakespeare that haunt us when, on the wings of our imagination, we roam in the forest of Arden and hear the songs of Amiens.

Unfortunately the later years of Shakespeare's life were clouded with sorrows and misfortunes—years when he lost his only son and was stung by 'the slings and arrows of fortune.' It was during these days that he wrote the noble tragedies—*Hamlet*, *King Lear*, *Othello*, and *Macbeth*—dramas that reveal the darkest corners of the human mind and the lowest depths of human nature. Yet, even in these dramas, there are lovely men and women, and babbling fools who play like cheerful sunshine over a dark and dismal world. In these plays Shakespeare has shown that life is a rainbow of many colours—a medley of tragedy and comedy.

But these clouds of sorrow and gloom could not disturb the poet for long. He soon regained that calm and strength of mind which seldom leave the wisest of men. It was in this tranquil mood that he gave to the world *Cymbeline*, *Winter's Tale*, and *The Tempest*, the last of his plays in which Shakespeare bids farewell to the stage.

Occasion : This song has been taken from Shakespeare's 'As You Like It'. It is a song sung by Amiens, one of the followers of the banished Duke in the forest of Arden.

Story of the Drama : 'As You Like It' tells the story of a Duke of France. This kind, honest, and simple Duke was driven out of his dominions by his cruel and selfish brother. The Duke left the court and, with some of his followers, went to live in the forest of Arden. There they lived a free and careless life. The banished Duke had a daughter named Rosalind. She was a most beautiful girl and dearly loved by her cousin Celia, the only daughter of Duke Frederick who had seized the dominions of his elder brother. Frederick kept Rosalind at his court as the companion of his daughter Celia, and all went well with the two girls for some years. But one interesting incident turned the tide of their lives. There was a wrestling match at the court between a noble youth named Orlando and Charles, the Duke's wrestler. Rosalind and Celia were present at the wrestling. Rosalind fell in love with Orlando, the brilliant young man who defeated Charles and broke one of his bones. Soon after, Duke Frederick banished Rosalind from the court just as he had banished her father some years ago. Celia was so moved that she resolved to go

to the forest of Arden with her fair cousin. So, Rosalind put on boy's clothes and took the name of Ganymede, while Celia dressed herself as a rustic maid and took the name of Aliena. They went in search of Rosalind's father, the banished Duke. Orlando was also driven out of home by his elder brother Oliver, and went to the forest of Arden where he took shelter with the banished Duke. Here he met the ladies and a double marriage was the result. Orlando married Rosalind and his elder brother married Celia. Duke Frederick repented for his sin and retired to a religious house. And at last the banished Duke was restored to his dominions.

THE POEM

Substance : In this song Amiens sings of the sweetness and simplicity of forest life. He says that here, in this pleasant wood, one may lie at ease under a greenwood tree and sing merrily in tune with the warbling of the birds around him. Here one may live in peace, far away from the world of man. And in this wild wood, there are no enemies but winter and rough weather. This is just the place for a man who has no ambition to disturb the peace of his soul, and likes to enjoy warm sunshine. Here he may live a quiet and restful life, taking his simple meal, and pleased with what he gets. The only things that may give him a little trouble in this wide forest are winter and rough weather. But even these are far, far better than man, who is the worst enemy of man.

Critical Estimate : It has been rightly observed that, when he wrote this play, Shakespeare himself was in the forest of Arden. He had finished his historical plays and not yet commenced his tragedies. He desired rest and peace and sent his imagination into the wide woodlands for repose. Instead of the courts and camps of England, and the embattled plains of France, here was his woodland with all its trees, and fruits and flowers. There is an open-air feeling throughout the play, like the one in which Amiens sings of the peace and sweetness of forest life and tells us that even the bleak winter wind is much better than man's cruelty and ingratitude all over the world. Amiens teaches us that the greatest enemy of man is man. We cannot see the winter wind and can only feel its cold touch as it blows. But man's ingratitude is all the more cruel

because it comes from those whom we know and from whom we never expect it. This is the reason why Amiens feels that woodland life is the happiest of all. Amiens is the simplest and happiest among the followers of the banished Duke. He is the most pleasant of all his companions. Indeed, Amiens not only regales his master with his cheerful songs but also consoles the Duke with his moralising on man and Nature. That is why Amiens has been rightly described as the tuneful philosopher of the forest of Arden.

আলোচনা : এই গীতিকবিতাটি অমর কবি ও নাট্যকার উইলিয়ম শেক্সপীয়রের (১৫৬৪-১৬১৬) As you like it নামক প্রসিদ্ধ সুন্দর মিলনান্ত নাটক (comedy) হইতে গৃহীত হইয়াছে। নাটকের কাহিনী অনুযায়ী একজন মহানুভব ডিউক তাঁহার কনিষ্ঠ ভ্রাতার চক্রান্তে স্বীয় সিংহাসন হইতে বঞ্চিত ও রাজত্ব হইতে নির্বাসিত হন। নির্বাসনের পরে তিনি কয়েকজন পারিষদকে সঙ্গে লইয়া আর্দেনের অরণ্যে আশ্রয় গ্রহণ করেন। নাটকায় এই গানটি নির্বাসিত ডিউকের Amiens নামক একজন সভাসদ কর্তৃক অরণ্যে গীত হইয়াছে।

ক্ষুদ্র হইলেও এই গীতিকবিতাটির ভিতরে প্রকৃতি-প্রাণতা এবং উন্মুক্ত সরল জীবনের প্রতি ঐকান্তিক আকর্ষণের স্পষ্ট পরিচয় পাওয়া যায়। সমস্ত কবিতাটিই মানুষকে উন্মুক্ত প্রকৃতির কোলে সবুজ গাছের ছায়ায়, পাখির গানে নিভৃতে, উদার রৌদ্রালোকে সহজ জীবনের মধ্যে ফিরিয়া আসিতে আহ্বান জানায়। প্রকৃতির সৌন্দর্য বর্ণনার সঙ্গে সঙ্গে এই আহ্বানের নিবিড়তাও ফুটিয়া উঠিয়াছে।

কিন্তু প্রকৃতির সৌন্দর্য সম্বন্ধে নিবিড় অনুভূতির প্রকাশ থাকিলেও কবিতাটির মধ্যে মানুষ ও মানুষের পৃথিবী সম্বন্ধে একটা তিক্ততা ও অভিমানের সুর ফুটিয়া উঠিয়াছে। গানের মধ্যে মানুষকে অরণ্যে আসিতে আহ্বান করা হইয়াছে, কারণ অরণ্যের আবহাওয়ায় রুক্ষ ক্লেশ থাকিলেও শত্রুতা করিবার জন্ত কোনও মানুষ সেখানে উপস্থিত নাই। মানুষই যে মানুষের শত্রুতা করে, মানুষের সংসার যে বিরোধ ও বিবাদে ভরা যেন সেই কথা স্মরণ করাইয়াই গানে মানুষকে প্রকৃতির কোলে ফিরিতে বলা হইয়াছে।

Under the Greenwood Tree কবিতাটিতে তাই প্রকৃতির সৌন্দর্য বর্ণনার অন্তরালে একটি দুঃখ ও বেদনার সুর মানুষের হৃদয়কে স্পর্শ করে।

Notes, Explanations & References, etc.

Stanza 1

Prose-order : The man who loves to lie.....throat let him come.....hither. Here he will.....weather.

Gist : Forest life is free and pleasant. Only winter and rough weather disturb it.

Under—below ; তলায়। *Greenwood tree*—শ্যামল বনের বৃক্ষ। *Turn*—tune; modulate; স্বর বাঁধিয়া গান করা। *Merry*—gay; cheerful; আনন্দপূর্ণ, প্রফুল্ল। *Note*—স্বর। *Merry note*—The idea is that the man who lives a forest life will enjoy a gay and lively spring and sing merrily in tune with the sweet birds. *Throat*—i.e., song; গান। *Turn his merry note*—“to adapt or modulate his note with the sweet bird’s, song, following its change”; পাখির মধুর গানের সঙ্গে স্বর মিলাইয়া গান করা। *Hither*—here ; এইখানে। (The word is now generally used in poetry or in the phrase, *hither and thither*.) *Enemy*—foe; শত্রু। *Winter*—শীতকাল। *Rough weather*—stormy weather; দুর্ঘোষণ। *Here shall.....weather*—Here, in the forest of Arden, he will not find any enemies as in court or in society. He will feel the cold touch of winter and stormy winds. But even these are not as cruel as the ingratitude of man towards man.

Expl. Under the greenwood.....weather—These lines are from the song of Amiens in Shakespeare’s *As You Like It*. Amiens is one of the followers of the banished Duke in the forest of Arden. Here Amiens sings of the sweetness and simplicity of forest life. He says that this is just the place where one may sing merrily in tune with the sweet song of the birds. He feels that, in this wild woodland, one may enjoy peace and rest as there are no enemies like those that are to be seen in the world around us. He thinks that man is the worst enemy of man and he is much more cruel than the biting cold and stormy winds of winter.

বঙ্গানুবাদ : শ্যামল বনানীর তরুতলে যে আমার সহিত শয়ন করিতে ও পাখির মধুর কণ্ঠের সহিত স্বর মিলাইতে চাও—এস, এখানে এস, শুধু শীত ও বড়ো হাওয়া ছাড়া এখানে আর কোনও শত্রুকে দেখিবে না।

Grammar & Composition : *Who* (=he who)—relative pronoun without any antecedent expressed. The use of *who* in this way is not usual in prose of the present day. It must not therefore be imitated, except in certain fixed forms of expression, e.g.,

Who breaks pays.
(*Who*=he who)

Whom the gods love die young.
(*Whom*=those whom)

To lie—infinitive (simple), used as an object of the verb 'loves'. *With me*—adverb-phrase, qualifying the infinitive 'to lie'. *Turn* (=to turn)—infinitive (simple), another object of 'loves'. *Note*—noun, object of the infinitive '(to) turn'. *Unto the sweet bird's throat*—adverb-phrase, qualifying the infinitive '(to) turn'. The preposition *unto* is archaic; in modern English prose *to* is used in its place. *Come*—verb, imperative mood. *Hither*—adverb, qualifying 'come'. The adverb *hither* is rarely used now-a-days; it is found chiefly in expressions like *hither and thither* (=to and fro, in various directions); *here* is the form commonly preferred. *Shall see*—in this construction *shall* is a verb with a full meaning (and not an auxiliary verb), used to denote a *promise* (not a threat). *But* (=except)—preposition used with the accusatives 'winter' and 'weather'.

Compare—

There was no one left *but* me.

R. L. STEVENSON.

No one had the least control over him *but* her.

W. BLACK.

Stanza 2

Prose-order : One who doth shun ambition and.....gets, let him.....come hither. Here he shall see.....weather.

Gist : Woodland is the best place for men who have no high ambition in life.

Who—one who. *Ambition*—desire for great things; উচ্চ বাসনা। *Shun*—avoid; পরিহার করা, এড়ান। *Live in the sun*—

live an open-air life in the midst of cheerful sunshine; মুক্ত
 স্বর্ষ্যালোকে বাস করা। *Seeking*—searching; trying for; অনুসন্ধান
 করিয়া; চেষ্টা করিয়া। *Seeking the.....eats*—has to search for the
 food he eats everyday i.e., he has to try and gather his food
 from day to day; প্রতিদিন খাওয়া আহরণ করিয়া। *Pleased*—happy;
 প্রীত। *Pleased with.....gets*—He is happy with what little he
 can get; সে অল্প পাইয়া সন্তুষ্ট।

Expl. Who doth.....weather—These lines are from
 a song of Amiens in Shakespeare's *As You Like It*. Amiens
 is one of the followers of the banished Duke in the forest of
 Arden. He is sick of the cruelty and ingratitude of men at
 court and in society. That is why he feels that the green
 woodland is the best place for men who do not long for great
 things in life. These are the men who like to live a free open-
 air life in the midst of cheerful sunshine—men who are well
 pleased with little things, and have to toil and search for their
 meal every day. Amiens means to say that the forest of Arden
 is just the place for the man who is sick of the selfishness and
 cruelty of men in court and society, and desires a quiet, modest,
 and peaceful life in the midst of the beautiful sights and sounds
 of nature.

বঙ্গানুবাদ : যে উচ্চাকাঙ্ক্ষা এড়াইয়া চলে ও রৌদ্রালোকে (অর্থাৎ
 খোলা আকাশের তলে) বাস করিতে ভালবাসে, কেবল আহাৰ্য্যটুকু সন্ধান করিয়া
 যাহা পাওয়া যায়, তাহাতেই তৃপ্ত থাকে,—এস, এখানে এস, এখানে এস। শুধু
 শীত ও ঝড়ো হাওয়া ছাড়া আর কোনও শত্রুকে দেখিবে না।

Grammar & Composition : *Doth shun*—verb used tran-
 sitively, having for its object 'ambition'. The form *doth*
 (=does), used here for emphasis, is not used in prose of
 the present day. Note the use of *do* for emphasis—

Do come.

(=Pray come).

But I *do* like you

(=But in fact I like you).

To live—infinitive (simple), object of 'loves'. *I'* (=in)
the sun—adverb-phrase, qualifying 'to live'. *Seeking*—present

participle, used predicatively of the subject 'who' (=he who). *Food*—noun, object of the present participle 'seeking'. *He eats* (=which he eats)—adjective-clause, qualifying 'food'. *Pleased* (=being pleased)—present participle passive, used predicatively of the subject 'who' (=he who). *With what he gets*—adverb-clause, qualifying '(being) pleased'. [This may also be explained in another way: *pleased with what he gets*=pleased with that which he gets. 'With that'—adverb-phrase, qualifying 'pleased'; 'which he gets'—adjective-clause, qualifying 'that'.]

Questions and Answers

Q. 1. Give the substance of the poem, 'Under the Greenwood Tree'.

Ans. See Substance.

Q. 2. Who is the singer of the song, 'Under the Greenwood Tree'? What does he mean when he sings :

"Here shall he see

No enemy

But winter and rough weather."

Ans. This is sung by Amiens, one of the followers of the banished Duke in the forest of Arden. The Duke has been driven out of his dominions by his ungrateful brother, Frederick. Sick of the meanness, selfishness, and cruelty of his brother and his vile minions at court, the Duke goes to the forest of Arden with a band of faithful followers and lives a pure, simple, and contented life in a greenwood in the midst of the beauties of Nature. Amiens is one of his most loyal and faithful attendants. He cheers up the Duke with sweet songs and consoles him with words of wisdom. That is why he has been rightly called the tuneful philosopher of Arden. Amiens sings that there are only two things that jar on the happy life of a man in this wild woodland. These are winter and rough weather which are very uncongenial to forest life. But even they are not as mean, cruel, and selfish as the men whom he has seen at court and in the world around him. They may be unpleasant at times, but they have nothing to do with the hatred, jealousy, and intrigue that poison the life of men in court. Amiens feels

that the cold winter wind and hail and storm that blow over the forest, from time to time, are not as cruel and tormenting as the base ingratitude of the men whom we love. Indeed, the bitterest enemy of man is man. That is why he calls upon all men to come and live with him under the shade of the green-wood tree and sing in tune with the warbling of the birds among the wood. Here they may live in joy and peace, far away from the enemies who lurk in every corner of the world we live in.

Q. 3. (a) What kind of life is described in the poem, *Under The Greenwood Tree*? (b) who are invited to live there and why?

Ans. (a) Man can live a pure, simple, innocent, and care-free life in a forest. Here he can sing merrily in tune with the birds warbling among the trees. Here he will have to find his own food and feel happy with what he gets. Such a life is full of innocent joy. It is one of peace and contentment. Man will find here no enemy but winter and rough weather.

(b) Men who have no ambition are invited to come here and live in joy and peace. Here they will be far away from the meanness, treachery, and ingratitude of men in court. Here they will be able to enjoy an open-air life amid the beauty, harmony, and loveliness of nature.

Q. 4. Explain with reference to the context :—

(a) Under the greenwood . . . rough weather. (St. 1)

(b) Who doth rough weather. (St. 2)

Ans. See Explanations.

Q. 5. Write notes on the following :—

Turn, merry note, sweet bird's throat, who doth ambition shun, and live in the sun.

Ans. See Notes.

WEATHERS

THOMAS HARDY (1840-1928)

INTRODUCTION

Poet's Life and Works : Thomas Hardy was born at Upper Bockhampton near Dorchester on June 2, 1840. He was first educated at the local Grammar School at King's College, London. Then he joined his college as a student of Modern Languages. But, at the same time, he devoted himself to the study of modern Gothic Architecture under Sir Arthur Blomfield. He won the prize of the Royal Institute of British Architects in 1863 for an essay, and the Tite Prize for architectural design. However, Hardy's real interest was in literature. That is why he devoted himself to the study of literature for the rest of his life. He began to write novels when he came into contact with George Meredith, the famous novelist. For his labours Hardy received the gold medal of the Royal Society of Literature and, in 1910, he was given the Order of Merit. He married twice but left no children. He died in his own house, Max Gate, in Dorchester, on January 12, 1928. In 1931 a statue was erected in his honour at Dorchester.

Hardy's first novel, *Desperate Remedies*, appeared in 1871. The book did not bear the name of the author. This was followed by a fairly large number of delightful novels. The best of them are *Under the Greenwood Tree*, *A Pair of Blue Eyes*, *Far from the Madding Crowd*, and *Tess of the D'urbervilles*.

His short stories are included in *Wessex Tales*, *A Group of Noble Dames*, and *Life's Little Ironies*.

His poetry is embodied in *Wessex Poems*, *Poems of the Past and Present*, and *Time's Laughing Stocks*. His last great work was a dramatic poem on the Napoleonic Wars, *The Dynasts*. This is generally regarded as the brightest gem of Hardy's poetry.

THE POEM

Substance : In these lines the poet describes English Spring and Autumn. The cuckoo loves the spring and so does.

the poet. Spring is the season when light showers fall upon the sharp prickles of chestnut shells and toss them about. This is the time when the little birds come out of their nests and fly about in joy. And this is also the time when the little nightingale sings his best and fondles his mate most lovingly. In spring young maids, clad in fine muslin, come out for walking in a merry mood and Londoners dream of holidays on the south and south-west coasts of England. The poet, too, is a Londoner and dreams the same dream.

Then the poet speaks of Autumn. The shepherd keeps away from the biting cold and icy blasts of autumn just as the poet does. This is the season when the large beechtrees let fall small drops of rain. And their branches dash against one another violently when a storm is raging, and give out a sound like that of threshing. In this weather the tides of the sea, hidden behind the hills, are tossed by the strong winds and make a loud wailing sound. But this is not all. The small streams, running across grassy fields, swell and overflow with the waters of autumn rain. In autumn it rains almost all the time and drops of rain are seen hanging from gate-bars. Indeed, autumn is so cold, cheerless, and windy, that the rooks fly home for warmth and safety, like the poet.

Analysis : The poet describes the spring. In spring there are light showers and little birds fly about in the air. These birds are full of joy and the little nightingale fondles its mate and sings most lovingly. This is the time when, maids clad in decorated muslin, come out for holiday-making and men go out for travelling. And this is also the time when the citizens of London, like the poet himself, dream of holidays in the south and south-west coasts of England. (Ll. 1-9)

The poet describes Autumn with its biting cold, black rain, and fierce storms. Shepherds fly from this weather, like the poet. The large beech-trees, wet with rain, let fall small drops from their branches—branches that dash against each other violently in autumn gale. The sea, hidden behind the hills, is lashed by violent winds and gives out a moaning sound. The little streams swell and overflow their banks. Such is the cold and windy weather that rooks fly to their homes, like the poet. (Ll. 10-18)

Critical Estimate : In this poem, Hardy has given us a picture of the changing landscapes of England in spring and autumn. In spring all nature is filled with joy and beauty. But autumn comes with its biting cold, black rain, and violent gales. Hardy does not idealise Nature like Wordsworth. He does not tell us that Nature is always a realm of peace and harmony. He is a realist and keenly alert to the changing moods of Nature. This little poem, like many others of Hardy, bears the reflection of his home county of Wessex, with its bleak autumn and wild moorlands.

This short lyric reveals Hardy's wonderful power of observation and his mastery of words, phrases, and rhythm. There are a number of most poetic and picturesque expressions as 'sprig-muslin drest', 'hill-hid tides', 'throe on throe' and so on. We should also note the skill with which the refrain is introduced twice in each stanza.

আলোচনা : ঔপন্যাসিক ও কবি হিসাবে টমাস হার্ডির স্থান ইংরাজি সাহিত্যে সুপ্রতিষ্ঠিত। প্রধানতঃ ঔপন্যাসিকরূপে খ্যাতি অর্জন করিলেও তাঁহার ঋণ কবিতাগুলি গভীর অল্পভূতি ও ব্যাপক সহানুভূতির গুণে সাহিত্যে অনবদ্য বলিয়া বিবেচিত হয়। তাঁহার রচনায় গ্রাম্য জীবনের পটভূমিকায় ভাগ্য ও পরিবেশের সহিত মানুষের চিরন্তন সংগ্রামের কাহিনী বিবৃত হইয়াছে।

Weathers (ঋতুপর্যায়) কবিতাটিতে ইংলণ্ডের গ্রামজীবনের সহিত কবি তাঁহার একাত্মতা আশ্চর্য সহজভাবে প্রকাশ করিয়াছেন। ঋতুপরিবর্তনের সঙ্গে সঙ্গে গ্রামের প্রকৃতি ও মানুষের জীবনে যে পরিবর্তন দেখা দেয়, কবিও তাহারই সঙ্গে একই ছন্দে আবর্তিত হন। তিনি যেন গ্রামজীবনেরই একটি অংশ, অল্প সব কিছুর মত সমানভাবে প্রকৃতির প্রভাবাধীন। তাই গ্রীষ্মে যখন কোকিল খুশীর গান গাহিতে শুরু করে তখন তিনিও খুশীতে ভরিয়া উঠেন। জলের ঝাপটায় যখন পুষ্পগুরু আন্দোলিত হয়, পাখিরা সবে ডানা মেলিতে শুরু করে, ছোট বাদামী নাইটিংগেল পাখিরা আনন্দে গান গাহিতে থাকে, সরাই-খানার সামনে বসিয়া লোকে আলস্তের অবকাশে গল্প জমায়, তরুণীরা সুদৃশ্য মসলিনে সজ্জিত হইয়া বাহিরে আসে, আর লোকেরা রৌদ্রোজ্জ্বল দক্ষিণ দেশে যাইবার স্বপ্নে মগ্ন হইয়া পড়েন, তখন কবিও তাহাদের আনন্দ খুশী ও স্বপ্নের অংশ নেন, তিনিও সকলের ভাবে ভাবিত হন।

আবার বর্ষাক্রিষ্ট শরতে যখন বীচ গাছের পাতা জলে ভিজিয়া হলুদ বিবর্ণ হইয়া উঠে, ও নগ্ন ভালগুলি বেগে আন্দোলিত হইয়া নত হইয়া পড়ে, পাহাড়ী নদীতে বান ডাকে, মাঠ জলে ভরিয়া যায়, দরজার কাছে সারি সারি জলকণা ঝুলিতে থাকে, তখন ক্রিষ্ট পাখিদের মত তিনিও বাহিরের নিকট বিদায় লইয়া ঘরের দিকে ফেরেন আর সবার মত তাঁহার মনেও নীড়ের আশ্রয়ের জ্ঞান আকুলতা জাগে।

কবিতাটির মধ্যে হার্ডির শিল্প-নৈপুণ্য ও সূক্ষ্ম পর্যবেক্ষণশক্তির সুন্দর পরিচয় পাওয়া যায়। ছোট ছোট দু'একটি চিত্রের সাহায্যে—যেন হাল্কা তুলির আঁচড়ে তিনি গ্রীষ্মের সমস্ত আনন্দ আশা ও উজ্জ্বল্য এবং শরতের বর্ষণপীড়িত প্রকৃতির সমস্ত ক্লান্তি ও রিক্ততা ফুটাইয়া তুলিয়াছেন। তাঁহার বর্ণনায় বহিঃপ্রকৃতির রূপ কোথাও ক্ষুণ্ণ হয় নাই, কোথাও এতটুকু অবাস্তবতা নাই, তবু তিনি প্রকৃতির রূপের গভীরে তাঁহার অন্তঃপ্রকৃতির রস অক্ষুণ্ণ রাখিয়াছেন। এইখানেই কবি হিসাবে ঔপন্যাসিক হার্ডির সার্থকতা।

Notes, Explanations & References, etc.

Stanza 1

Gist: The poet says that he loves the spring like the cuckoo. This is the time when light showers freshen the fruits and flowers, and little birds fly about in joy. This is the time when the nightingale sings its best and young maids, dressed in fine muslin, come out for holiday-making. And this is also the season when the citizens of London dream of holidays in the south and south-west of England.

Weather—the condition of the climate, relating to its air, water, heat, cold etc.; জলবায়ু; ঋতু। *Cuckoo*—a bird that is remarkable for its sweet call-note and habit of laying eggs in other birds' nests; কোকিল। *Likes*—is pleased with; enjoys; পছন্দ করে; উপভোগ করে। *And so do I*—I also like the weather; আমিও এইরকম জলহাওয়া পছন্দ করি। The poet loves the spring like the cuckoo. *Showers*—brief rainfall; rainfall for a little while; বর্ষণ; পশলা। Here the poet refers to the light showers

of spring. Cf. Shelley's 'To a Skylark': "Sound of vernal showers." *Betumble*—toss in confusion; disorder; এলোমেলো করিয়া দেয়। *Chestnut*—a kind of edible nuts with prickly shells; একরকম বাদাম। *Spikes*—sharp points; pricks; কণ্টক; কাঁটা। *Nestlings*—young birds in the nest; নীড়স্থ পক্ষিশাবক; ছোট পাখীর ছানা। *Nestlings fly*—i.e., little birds come out of the nest and fly about; ছোট ছোট পাখীগুলি নীড় হইতে বাহির হইয়া উড়িতে থাকে। *When showers.....spikes*—i.e., when the light showers of spring toss about and turn upside down the prickly shells of the chestnuts; যখন বসন্তের বৃষ্টিতে সেই বাদামগুলির কাঁটাভরা খোসাগুলি খসিয়া পড়ে। *Brown*—a dark or dusky colour inclined to redness; বাদামি; পিঙ্গল। *Nightingale*—a well-known migratory bird that sings at night, often called in poetry Philomela or Philomel; ক্ষুদ্র কলকণ্ঠ ইউরোপীয় পক্ষিবিশেষ। *Bills*—touches beak with beak; caresses; fondles; kisses; ঠোঁটে ঠোঁট ছোঁয়াইয়া আদর করে অথবা চুষন করে। *Bills his best*—fondles his mate dearly; kisses his mate most lovingly; খুব স্নেহের সহিত আদর অথবা চুষন করে। *And the little.....best*—i.e., spring is the season when the little nightingale fondles and kisses its mate most lovingly. The poet means to say that, in spring-time, all Nature is filled with joy and love. **N.B.** It may also be that the poet has used the word *bill* as a verb meaning 'parts his beaks and sings his best in the fullness of the heart.' This is, however, not the accurate meaning of the word. When used as a verb, it means 'to peck', 'to touch beak with beak', 'to fondle', 'caress' or 'kiss'. The word may have been used in the sense noted above by poetic license. In that case, the sense of the line, *And the little.....best*, will be: 'The little nightingale parts his beaks and sings his best.' To my mind, the second meaning is happier and more likely. *They*—i.e., the people out for holidaying in the warm and cheerful weather of spring; যাহারা বসন্তকালে আমোদ-আহ্লাদের জন্ত বাহির হইয়াছে। *Outside*—বাহিরে। *Travellers' Rest*—i.e., a rest-house for travellers; a wayside inn; বিশ্রাম-শালা। *Maids*—unmarried girls; কুমারী। **N.B.** We should note

that in modern English, the word *maid* is used in the sense of *maid-servant*. It is only used in the sense of unmarried women in phrases like 'old maid'. The word *maiden*, again, is rather pompous and used only in poetry. Cf. Wordsworth's *The Solitary Reaper* :

"Whate'er the theme, the maiden sang
As if her song could have no ending."

Come forth—i.e., come out in the open to enjoy a holiday. *Sprig*—a small shoot or twig of a tree or other plant; a spray;

ক্ষুদ্রশাখা; কড়ম্ব। *Muslin*—a fine thin cotton fabric, of which there are many different kinds; স্বল্প কার্পাসবস্ত্রবিশেষ; মসলিন।

(The word is derived from *Mosul* or *Moussul*, a town in Mesopotamia, where it was first made.) *Drest*—i.e., dressed;

clad; সজ্জিত। *Sprig-muslin drest*—clad in muslin, ornamented with a pattern of sprigs or sprays of blossom; ছোট ছোট ফুলের

কুঁড়ি বসান কাজ করা মসলিন শাড়ী। *Citizens*—i.e., citizens of London; লণ্ডন নগরবাসীরা।

South and south-west—i.e., seaside resorts in the south and west coasts of England. *Citizens dream etc.*—Londoners dream of holidays in seaside resorts on

the south and south-west coasts of England; লণ্ডন নগরবাসীরা ইংলণ্ডের দক্ষিণ এবং দক্ষিণ-পশ্চিমে সমুদ্রতীরে ছুটি ভোগ করিবার স্বপ্ন দেখে

অথবা আন্তরিক কামনা করে। *And so do I*—I also like to enjoy a holiday on the seaside in the south and south-west of England in the warm and sunny weather of spring.

Expl. This is the.....do I—These lines are from Thomas Hardy's poem, *Weathers*. Here the poet describes the charm of spring-time in England. He says that he likes the bright, warm, and cheerful weather of spring like the cuckoo. The cuckoo flies away from England in autumn and returns in spring. It loves the spring and the poet loves it too. The poet tells us that, in spring, light showers toss and turn down the prickly shells of chestnuts and little birds leave their nests and fly about in the air. It is also the season when the nightingale fondles his mate most lovingly and sings his best. But this is not all. In the bright and warm weather of spring, men go out

to travel and young unmarried women are clad in fine muslin, bordered with sprays of flowers. They are gay and come out for holiday-making. It is also the season when Londoners dream of enjoying a holiday in the warm seaside resorts on the south and south-west of England. The poet is also a Londoner, born and bred, and feels happy at the thought of enjoying a holiday on the seashore in the fine and lovely weather of spring.

বঙ্গানুবাদ : এই সেই ঋতু যা কোকিল পছন্দ করে আর আমিও তাই করি। যখন chestnut-এর মঞ্জরী বর্ষায় আছড়াইয়া পড়ে এবং পাখির ছানাগুলি উড়িতে আরম্ভ করে, যখন ছোট বাদামী পাখি ঠোঁটে ঠোঁটে তাহার প্রিয়তমাকে আদর করে এবং লোকে পাশ্চাত্যের বাহিরে বসিয়া থাকে, যখন কুমারীরা ফুলের কুঁড়ি-আঁকা মসলিনে সজ্জিত হইয়া বাহিরে আসে এবং নগরবাসীরা দক্ষিণ ও দক্ষিণ-পশ্চিমে যাইবার স্বপ্ন দেখে, আর আমিও তাই দেখি।

Grammar & Composition: *Weather*—noun, used as subjective complement. *The cuckoo likes* (=that the cuckoo likes)—adjective-clause, qualifying 'weather'. *And so do* (=like) *I*—co-ordinate with 'this is the weather (that) the cuckoo likes'. Note the use of *do* as a substitute for another verb ('like').

Compare—

If you want to tell him,
do it (=tell him).

I wanted to see him and
I did (=saw him).

If you saw the truth as clearly as I do
(=see it), you would not say so.

When—relative adverb, having for its antecedent 'weather'. *When showers.....chestnut spikes, and (when) nestlings fly, and (when) the little brown nightingale bills his best, and (when) they sit.....'The Travellers' Rest', and (when) maids.....drest, and (when) citizens.....west*—adjective-clauses (co-ordinate), qualifying 'weather'. *And so do* (=dream) *I*—co-ordinate with 'and citizens dream.....west'. *Drest*—past participle, used predicatively of the subject 'maids'. [*Dress* has two forms for the past participle—*dressed* and *drest*. The form *drest*, however, is used chiefly as an adjective; it is rarely used in compound tenses.]

Stanza 2

Gist : The poet speaks of autumn. It is cold, dark, and rainy. The shepherd does not like the weather, nor does the poet like it either. The small streams swell and overflow and the sea-tides toss and moan as the rough autumn gales blow over them. Indeed, the weather is cold, rainy, cheerless, and gloomy, and even the rooks fly for warmth and safety to their homes.

Shepherd—a man who tends sheep or cattle ; রাখাল ; মেঘপালক ।
Shuns—avoids ; keeps clear of ; পরিহার করে ; এড়ায় । *Beeches*—large-sized trees with smooth bark and edible nuts ; এক রকমের বৃহৎ বৃক্ষবিশেষ । *Drip*—let fall ; ফেলে । *Duns*—in greyish or dull brown colour. *In browns and duns*—i.e., the beeches look greyish or of dull brown colour in autumn ; ধূসর অথবা পিঙ্গল বর্ণের ফল । *Thresh*—beat out grain or seeds by a flail or threshing machine ; শস্তাদি মর্দন করা বা মাড়া । *Ply*—press hard with blows ; ভীষণভাবে চাপ দেয় এবং আঘাত করে । *And thresh and ply*—‘the straining of the interlocked bows recalls the machinery of the threshing machine or weaving shed’ ; গাছের ডালগুলি বাড়ে জড়াইয়া যায় এবং উতলা হাওয়ার আঘাতে ধান ভানার মত অথবা তাঁত বুনিবার মত শব্দ করে । The idea is that the branches of the beech-trees are shaken, turned, and twisted by autumn gales. They clash against and twine round one another, giving out a loud, grating sound, like that of the threshing machine or weaver’s loom. *Hill-hid tides*—i.e., the tides of the sea hidden behind the hills ; পাহাড়ের পশ্চাতে লুক্কায়িত সমুদ্রের ঢেউ । *Throb*—beat, as the heart or pulse, with more than usual force ; স্পন্দন করা ; ধক্ ধক্ করা । Here the idea is that, lashed by the stormy winds of autumn, the tides of the sea swell, rise, and fall like the beating of the pulse ; শীতের বাড়ে হাওয়ায় উঠিতেছে এবং নামিতেছে ; যেন মাহুষের নাড়ীর মতন স্পন্দিত হইতেছে । *Throe*—extreme pain ; agony ; অত্যন্ত বেদনা । *Throe on throe*—i.e., with painful throbbings repeated over and over again ; বার বার বেদনার স্পন্দন । *And hill-hid tides.....throe*—The

idea is this: The sea is hidden behind the hills and cannot be seen. Yet its tides, lashed by the stormy winds of autumn, are rising and falling rapidly with a deep moaning sound which can be heard from a distance. The poet fancies as if the tides, tossed by rough autumn gales, are throbbing in pain and crying in agony; যদিও সমুদ্র পাহাড়ের পশ্চাতে লুক্কায়িত, তবুও তাহার তরঙ্গের করুণ স্পন্দন শুনা যাইতেছে। *Meadow*—flat grass-land; তৃণাচ্ছাদিত সমতল বা নিম্নভূমি। *Rivulets*—small streams or brooks; stream-lets; ক্ষুদ্র প্রবাহ; ছোট নদী। *Overflow*—swell and run over the brim or banks; উথলিয়া পড়া; জলদ্বারা প্লাবিত হওয়া। *Meadow rivulets overflow*—i.e., the small streams running through the low level lands, filled with grass, swell with the waters of autumn rain and run over their banks; ছোট নদীগুলি বর্ষার জলে স্ফীত হইয়া তীর ছাপাইয়া উথলিয়া পড়িতেছে। *Drops*—i.e., raindrops; বৃষ্টির ফোঁটা। *Gate-bars*—long thick pieces of wood or other metal with which gates are fastened; কাঠ অথবা কোন ধাতুনির্মিত দরজার হাড়কা। 'In England fields are separated by gates with bars.' *Hang*—ঝুলিতেছে। *Row*—line. *In a row*—in a line; সারি সারি। *Drops on gate-bars.....row*—Drops of rain hang in a line from the wooden or iron bars of gates; দরজার হাড়কার উপরে বৃষ্টির ফোঁটা সারি বাঁধিয়া ঝুলিতে থাকে। *Rooks*—a kind of birds resembling the crow and feeding on insects and grain. The rooks live in colonies; এক রকমের কাক, ইহারা দল বাঁধিয়া এক জায়গায় থাকে; দাঁড়কাক। *Rooks in families homeward go*—i.e., whole companies of rooks fly to their homes for warmth and safety when a storm is raging; শরৎকালের ঝড়ের সময় দাঁড়কাকগুলি দল বাঁধিয়া বাড়ীর দিকে ছুটিয়া যায়। 'Rooks nest in colonies, and move about in companies.' *And so do I*—I also run home like them when a rough winter gale is blowing.

Expl. This is the.....do I—These are the concluding lines of Thomas Hardy's poem, *Weathers*. Here the poet gives us a picture of autumn in England. He says that autumn

is cold, rainy, and windy. It is a weather from which the shepherd keeps far away. The poet also heartily dislikes the autumn. It is a season when a stormy wind, filled with rain, is almost always blowing over the land. The dull-brown and greyish beech-trees are shaken by violent gales and let fall drops of rain on the ground below. Their branches strike against and coil round each other, and give out a loud grating sound like that of a threshing machine or a weaver's shuttle. But this is not all. The tides of the sea, hidden behind the hills, swell and sink every moment and send forth a loud moaning sound which can be heard from a distance. It seems as if the waves are wailing in agony. And the small streams, running through level plains filled with grass, swell with autumn rain and overflow their banks. One can as well see drops of rain hanging down in a line from gate-bars between the fields. Indeed, the weather is so cold and rough, that whole companies of rooks are flying home for warmth and safety like the poet himself.

(Add notes on *beeches drip in browns and duns, thresh and ply, hill-hid tides throb, throe on throe*, and *rooks in families*.)

বঙ্গানুবাদ : এই সেই ঋতু যা মেঘপালকেরা পরিহার করে এবং আমিও তাই করি। যখন বীচ্ গাছের গা বাহিয়া ধূসর বিবর্ণ জলবিন্দু গড়াইয়া পড়ে এবং বৃক্ষশাখা মর্দিত ও বেগে আন্দোলিত হইতে থাকে, যখন পাহাড়ের অন্তরালে লুকায়িত শ্রোতধারা যন্ত্রণার পর যন্ত্রণায় ধ্বংস করে (অর্থাৎ ঝড়ের বাপটায় জলের আওয়াজ যন্ত্রণার আর্ত আওয়াজের মত শোনায়) এবং মাঠের ছোট ছোট নদীগুলি কূল ছাপাইয়া পড়ে, যখন বহির্দ্বারের অর্গলের উপর সারি সারি বৃষ্টির ফোঁটা বুলিতে থাকে এবং দাঁড়াকগুলি ঝাঁকে ঝাঁকে গৃহের পানে চলে—আর আমিও তাই করি।

Grammar & Composition: *The shepherd shuns* (=that the shepherd shuns)—adjective-clause, qualifying 'weather'. And so do I—co-ordinate with 'This is the weather.....shuns'. Here *do*=shun. *When*—relative adverb, having for its antecedent 'weather'. *Browns, duns*—adjectives used as nouns. *When beeches.....duns, and (when they) thresh, and (when they) ply, and (when) hill-hid tides.....throe, (when) meadow rivulets overflow, and (when) drops.....row, and (when) rooks.....go*—co-ordinate adjective-clauses

qualifying 'weather'. *And so I do*—co-ordinate with 'and rooks homeward go'. Here *do*=go (homeward).

Questions and Answers

Q. 1. Give the substance of Thomas Hardy's 'Weathers'.

Ans. See Substance.

Q. 2. What are the weathers described in the poem ? How does the poet like them ?

Ans. In these two stanzas the poet describes English spring and autumn. He says that the cuckoo loves the spring like him. It is the season in which light showers toss and tumble the prickly shells of chestnuts, and little birds leave their nests and fly about in the air. It is also the time when the little brown nightingale sings his best and fondles his mate most lovingly. During the warm and cheerful days of spring, men go out to travel and maids, clad in finely-bordered muslin, come forth to enjoy the beauty of Nature. And spring is the season when Londoners dream of enjoying holidays in the warm seaside resorts on the south and south-west coasts of England. The poet is a Londoner, born and bred, and he too dreams of his holidays in spring.

The poet then describes Autumn. In Autumn the weather is cold, rainy, and windy. The shepherd keeps far away from such a rough and cheerless weather. The poet, too, dislikes the autumn most heartily. It is a season when violent winds, blowing rain, sweep over all the land. The large branches of the beech-trees, wet with rain, are shaken and twisted by stormy winds. They dash against and twine round each other, and send forth a loud grating sound like that of a threshing machine or a weaver's shuttle. This is also the time when the tides of the sea, hidden behind the hills, are lashed by stormy winds and send forth a loud moaning sound which can be heard from a distance. But this is not all. The little streams flowing across grassy plains, swell with the waters of autumn rain and overflow their banks. One may as well see drops of rain hanging in a line from gate-bars. Such is the time when the rooks fly away to their homes, and so does the poet.

Q. 3. Explain with reference to the context :—

(a) **This is the weather the cuckoo . . . do I.** (St. 1)

(b) **This is the weather the shepherd . . do I.** (St. 2)

Ans. See Explanations.

Q. 4. Write notes on the following :—

*Showers betumble chestnut spikes, nightingale bills his best,
the Travellers' Rest, sprig-muslin drest, dream of the south and
south-west, beeches drip in browns and duns, thresh and ply,
hill-hid tides throb, throe on throe, drops on gate-bars, and
rooks in families.*

Ans. See Notes.

I LOVE ALL BEAUTEIOUS THINGS

ROBERT BRIDGES (1844-1930)

INTRODUCTION

Poet's Life and Works : Robert Seymour Bridges, the famous English poet, was born at Walmer, Kent, on October 23, 1844. He was educated at Eton and Corpus Christi College, Oxford.

He travelled widely in Egypt, Syria and Germany. On his return, he studied medicine at St. Bartholomew's Hospital, practised for a time, and retired in 1882. For twenty years he lived in the Manor-house at Yattendon in Berkshire. In 1906 he removed to Chilswell near Oxford. In 1890, he published a volume of poems. With the years he became more and more well-known as a poet and, in 1913, he was appointed Poet Laureate. He received the Order of Merit in 1929, and died at Boar's Hill, Oxford, where he had long made his home, on April 21, 1930.

Robert Bridges wrote poems, plays, and critical essays. His writings include seven plays—*Nero*, *Palicio*, *The Return of Ulysses*, *The Christian Captures*, *Achilles in Scyros*, *The Humours of the Court*, and *The Feast of Bacchus*. His other

works are *The Growth of Love* (1883), *Prometheus, the Fire-giver* (1883), *Eros and Psyche* (1885), *October and Other Poems* (1920), and *New Verse* (1925). His anthology, *The Spirit of Man*, came out in 1926. His last and greatest poem is *The Testament of Beauty*, which saw the light in 1926, and may justly be regarded as his masterpiece.

Bridges's Poetry : Robert Bridges had written several dramas and many beautiful lyrics in the earlier years of his poetic career. But he had to wait for years before he was regarded as a true poet. It was only on his appointment as Poet Laureate in 1913 that he was known and admired by a large circle of readers. His poetic dramas are somewhat obscure and undramatic. But his 'lyrics are as clear as crystal'. This was due to his fine sense of form and purity. Yet, these very qualities stood in the way of his becoming a popular poet. There is none of the fret and fever of life in the poetry of Robert Bridges. "He wrote many love-lyrics but his voice was never lifted to a shout of joy; nor in his elegies did it shrill into complaint." He feels warmly for the sorrows and sufferings of mankind, but he never cries out like Shelley, 'I die, I faint, I fail'. He is always calm and, like Wordsworth's, his emotion is 'emotion remembered in tranquillity'. This quiet and severe simplicity of thought and language is due to his classical training. That is why the outward features of his nature poetry offer a vivid contrast to Wordsworth's description of the wild magnificence of mountain scenery of Northern England, and Byron's passionate outburst on the Ocean in storm. Nor do we hear, in the whole range of his poetry, the tumult of the mighty harmonies of Shelley's 'West Wind'. Bridges' landscapes are of the south country, bathed in warm and cheerful sunshine. And, like Keats, he feels that 'a thing of beauty is a joy forever'.

After years of silence, Bridges broke new ground and brought out a long, philosophical poem, *The Testament of Beauty*. It is full of deep reflection on man and the universe and reminds us of Wordsworth's *Prelude*. In this poem he holds out a message of hope to an age of despair.

Robert Bridges is one of the most learned of English poets and a coiner of fine and lovely phrases which are strewn like gems all over his poetry. And through this beautiful medium

he meditates on the life of man, his love, his sorrows, and on Death in words so clear and liquid, that his book of *Shorter Poems* is looked upon as 'the best pocket-volume in the English language'.

THE POEM

Substance : The poet loves and worships all beautiful things. These are the best of God's gifts to the world. There is no other thing on earth for which we praise God more heartily. Indeed, a man who loves and creates things of beauty, during his short life on earth, is honoured by one and all.

The poet hopes that he will also have the joy of creating things of beauty—things that may be forgotten, soon after, like the words of a dream.

Central Idea : A thing of beauty is a joy forever. The poet loves all beautiful things. He hopes that, in the years to come, he will be able to write beautiful poetry which will give joy, not only to him, but to all the world.

Critical Estimate : This is one of the most charming lyrics of Robert Bridges. Almost each and every one of these pieces is a gem, carved with words and phrases that are as clear as crystal. And the one we are reading is composed by a genuine lover of beauty, who feels that 'a thing of beauty is a joy forever'. What is more, the poet longs for the divine delight of creating things of beauty. He desires, with all his heart, to compose poems that will breathe beauty and joy in every line. And with his eye for beauty, the poet looks at the world around him, and feels tempted to describe it in all the wealth of its beauty and loveliness. He knows that his work will be forgotten, soon after he passes away. Yet, he loves things of beauty with all his heart and aspires to paint them in the pages of his poetry. This is a noble and glorious ideal, and Robert Bridges has amply fulfilled his promise. In his lyrics, he has described the quiet beauty of Nature in the south of England most vividly, beautifully, and melodiously. There are readers who have a morbid craving for passion and sensation in everything. The poetry of Robert Bridges may not appeal to them. But he will always charm a whole world of readers who are calm, sober, and refined in their tastes.

আলোচনা : রবার্ট ব্রিজের এই কবিতাটিতে তাঁহার শাস্ত্র সৌন্দর্য-প্রীতির প্রকাশ হইয়াছে। কবি সৃষ্টির মধ্যে সুন্দরকে ভালবাসেন এবং বিশ্বাস করেন যে সৃষ্টির মধ্যে সকল সৌন্দর্যকে ভালবাসাই সৃষ্টির শ্রেষ্ঠ উপাসনা।

কবি যে শুধু সুন্দরকে ভালবাসেন তাহাই নহে, তিনি জানেন যে তিনিও সুন্দর কিছু সৃষ্টি করিবেন এবং সেই সৌন্দর্য-সৃষ্টিতেই তাঁহার আনন্দ। যদিও তিনি সচেতন যে তাঁহার সৃষ্টি স্থায়ী হইবে না, তবু তাঁহার সৃষ্টির আনন্দ তাহাতে ক্ষুণ্ণ হইবে না, কারণ সৌন্দর্য যে আনন্দ দেয় তাহাই চিরস্থায়ী।

Notes, Explanations & References, etc.

Stanza 1

Gist : The poet says that he loves and worships all beautiful things. There is no other gift of God for which we praise Him more heartily and sing His glory. And a man who gives us things of beauty is honoured by all.

Beauteous—beautiful ; সুন্দর। (We should note that the word 'beauteous' is used only in poetry.) *Seek*—look for ; search for ; অনুসন্ধান করা। *Adore*—worship as a deity ; দেবতার মত পূজা করি। *Hath*—i.e., has. *Praise*—প্রশংসা ; গৌরব ; স্তুতি। *God hath no better praise*—There is nothing else on earth for which we praise or sing the glory of God more heartily ; জগতে অন্য কোন বস্তুর জগ্ন আমরা ভগবানকে এত প্রশংসা করি না, অথবা তাঁহার গৌরব গান করি না। *Hasty*—speedy ; passing away quickly ; দ্রুতগামী। *Hasty days*—the days of man's short life on earth that pass away very quickly ; মানুষের ক্ষুদ্র জীবনের দ্রুতগামী দিনগুলি। *Honoured*—respected ; glorified ; সম্মানিত। *Them*—i.e., things of beauty, such as poetry, music, painting, and other beautiful works of art.

Expl. I love . . . for them—These lines are from Robert Bridges' poem, *I Love All Beauteous Things*. Here the poet tells us that he loves all beautiful things. He looks for them all about him and worships them with a heart full of joy and love. These are the noblest gifts of God to man. Indeed, there is nothing else on earth for which we praise God or sing His

glory more heartily. And the man who gives to us things of beauty is honoured and respected all over the world. In other words, the man who has given to the world a beautiful work of art, in poetry, music, painting, and the like, earns honour, fame, and glory for his work.

বঙ্গানুবাদ : আমি সমুদয় সুন্দর জিনিস ভালবাসি ; আমি উহাদের খুজিয়া বেড়াই এবং স্তুতি করি। ঈশ্বরের ইহা অপেক্ষা উত্তম প্রশংসা আর কিছু হইতে পারে না। আপন দ্রুত ধাবমান দিনগুলিতে (জীবনে) মানুষ উহাদের নিমিত্তই শ্রদ্ধা লাভ করে।

Grammar & Composition : *Beauteous*—adjective, qualifying 'things'. The word *beauteous* is used only in poetry; *beautiful*, which is used in prose, may also be used in poetry. *Hath* (=has)—verb, used transitively, having for its object 'praise'. *In his hasty days*—adjective-phrase, qualifying 'man'. *For them*—adverb-phrase, qualifying 'is honoured'.

Stanza 2

Gist : The poet hopes that, in the years to be, he too will have the joy of composing beautiful poems—poems which may be soon forgotten like the words of a dream.

I too—i.e., the poet too ; কবি নিজেকে। The idea is that the poet will also write verses that will delight all the world by their beauty and loveliness. *Will something make*—will create something ; এমন কিছু গড়িয়া তুলিব। The idea is that the poet also will create things of beauty i.e., write beautiful poetry. *Joy*—rejoice ; feel glad ; আনন্দ অনুভব করি। *In the making*—i.e., in creating things of beauty ; সুন্দর জিনিস গড়িয়া তুলিতে। *Joy in the making*—feel joy in creating, or delight in creating beautiful things ; সুন্দর জিনিস গড়িয়া তুলিবার আনন্দ উপভোগ করিতে। The poet hopes that, in the years to come, he will write beautiful poetry that will delight all the world. *Altho'*—i.e., although ; যদিও। *Tomorrow*—i.e., in a short time ; যেন আগামী কাল ; অদূর ভবিষ্যতে। *It seem*—it may seem ; দেখিয়া মনে হইবে। *Empty*—idle ; meaningless ;

শূন্য ; অর্থহীন। *Dream*—স্বপ্ন। *Remembered*—called to mind ; recollected ; স্মরণ করা। *Waking*—rising from sleep ; ঘুম হইতে জাগিয়া উঠা।

Expl. I too will.....on waking—These are the concluding lines of Robert Bridges' poem, *I Love All Beauteous Things*. Here the poet tells us that he does not merely love all beautiful things. He longs, with all his heart, to create and feel the joy of creating things of beauty which will live forever. It may be that they will be forgotten, soon after his death, just as the idle words of a dream fade out of the mind on waking. Yet, he will carry on with the noble ideal before him, so long as he lives. In other words, the poet hopes that, like all great masters of art, he will write beautiful poems—poems that will delight all the world with their sweetness, loveliness, and beauty. His work may be forgotten in a short time. But that will not be able to turn him away from his glorious ideal of writing beautiful poetry, which will be loved and admired by all men from age to age—men who will feel that 'a thing of beauty is a joy forever'.

বঙ্গানুবাদ : আমিও (সুন্দর) কিছু সৃষ্টি করিব, আর এই সৃষ্টিতেই আনন্দ অনুভব করিব—যদিও উহা আগামী কাল জাগরণের পরে স্মৃতিপথে উদিত স্বপ্নের নিষ্ফল বাক্যের মত মনে হইতে পারে।

Grammar & Composition : *Joy*—verb, used intransitively. The word *joy* (=rejoice) is used as a verb in poetry only. *In the making*—adverb-phrase, qualifying 'joy'. *Altho'* (=although)—subordinating conjunction, introducing the adverb-clause 'although tomorrow.....on waking'. *Seem*—verb (used intransitively), subjunctive mood (meaning 'may seem'). *Remembered*—past participle, qualifying 'words'.

Questions and Answers

Q. 1. Give the substance of the poem.

Ans. See Substance.

Q. 2. What is the central idea of the poem ?

Ans. See Central Idea.

Q. 3. (a) "God hath no better praise,
And man in his hasty days
Is honoured for them."

(b) "I too will something make
And joy in the making;"

—**Amplify the idea contained in these lines.**

Ans. (a) The poet means that God has given to man many beautiful things to enjoy. We may see them all around us in Nature and the glorious works of art. Everyday in life, we may see the beauty of the sun, the moon, the stars, the hills, the streams, and the seas. We may hear the sweet songs of birds and of men and women who have the heart to feel and the voice to sing. We may enjoy the beauty of the splendid works of art—the pictures of great painters, the poetry of famous poets, and the temples, towers, and domes raised by the hand of man.

We praise and sing the glory of God for all His gifts to mankind. But there is nothing here on earth for which we praise Him more heartily. And indeed, during the few hasty days of his life on earth, man is honoured and respected for his passionate love of beauty—beauty which is revealed in art, music, poetry, and the like.

(b) This is the message of hope with which the poet concludes his musings on "all beauteous things". He says that he praises God most heartily for all the beautiful things that He has given to man. It is He who has given to us all the beautiful sights and sounds of Nature. It is He who has sent to the world gifted men and women—great poets, musicians, and artists—who have delighted us with things of beauty, from age to age. The poet loves and admires them all, and for them he sings the glory of the Lord.

And the poet hopes that he too, like the great masters of art, will write beautiful poetry which will live forever. This will be a noble and glorious work of art which will give joy, not only to the poet but also to men and women all over the world, who will read and enjoy them. In other words, he longs, with all his heart, to leave behind him many beautiful poems which will be loved and admired by one and all, and make them feel that 'a thing of beauty is a joy forever'.

Q. 4. Explain with reference to the context :—

- (i) I love all.....for them. (St. 1)
 (ii) I too will.....on waking. (St. 2)

Ans. See **Explanations.**

Q. 5. Write notes on the following :—

All beauteous things, God hath no better praise, Man in his hasty days, Will something make, Joy in the making, Tomorrow, and Empty words of a dream.

Ans. See **Notes.**

BLOW, BLOW, THOU WINTER WIND

WILLIAM SHAKESPEARE (1564-1616)

INTRODUCTION

Source : This song is sung by Amiens, one of the lords attending on the banished Duke in Shakespeare's 'As You Like It'. It is a drama which tells the story of a Duke who has been driven out of his dominions by a treacherous brother. He bows to his fate calmly and retires to the forest of Arden with a number of loyal and devoted followers. Amiens is one of them and, off and on, he entertains the Duke with his melodious songs—songs that tell of the peace, happiness, and freedom of woodland life. Such a life, he sings, is purer, simpler, and happier than the life of pomp, splendour, and ingratitude at court. In the woodland wild one may have to suffer from the inconveniences of winter and rough weather. But even those are not as cruel as the ingratitude of man to man. This is one of the songs by which Amiens consoles the Duke and enables him to bear the hardships and discomforts of forest life.

THE POEM

Substance : This song is sung by Amiens to console the banished Duke and make him feel that woodland life is purer,

nobler, and happier than the life at court. Amiens feels that the bitter and biting cold of winter wind is not as cruel as the ingratitude of man to man. The heartless ingratitude of a man, to whom we have been kind and generous, becomes all the more unbearable when we see him. But we can stand the cold and icy blasts of winter as they are unseen and unknown. So Amiens calls upon the Duke and his companions to make the best of their quiet life in the forest of Arden, and dismiss all thoughts of ingratitude with a sigh. They should rather feel, with a heart full of joy, that forest life is most happy and cheerful.

They should not even mind if there be a heavy shower of snow from the winter sky and the waters freeze with cold. Even the bitter and biting cold of winter wind and heavy snow-fall are less unbearable than the shock of disappointment that rends the heart of a forgotten friend.

If we think calmly of the world we live in, we shall find that most of our friends are insincere. They simply pose as friends without being really so. Similarly, what we call love is really a most foolish thing.

That is why it is better to live in a woodland, far away from the busy world of man. There one may live a quiet and peaceful life, free from the meanness, jealousy, and ingratitude of nobles and courtiers.

Critical Estimate : This is a song sung by Amiens, one of the lords attending on the banished Duke in Shakespeare's 'As You Like It'. He sings in this strain in order to console the Duke and soothe his troubled mind. The Duke has been driven out of his dominions by his treacherous brother. But he bows to his fate calmly and retires into the forest of Arden with some of his followers. There he lives a quiet and peaceful life in the woodlands. Amiens is the most congenial of all his companions. By his songs he cheers up the Duke in the midst of all the hardships and discomforts of forest life. He tells the Duke that even the bitter and biting cold of winter wind is much better than the selfishness, cruelty, and ingratitude of man. Indeed, his life in the forest of Arden is purer, simpler, and happier than the life of pomp and splendour at court. It is a quiet and pleasant life, free from the selfishness,

jealousy, and cruelty of men who are ungrateful and treacherous. In a word, he feels that man's greatest enemy is man.

This is one of the songs sung by Amiens, who has been rightly described as the 'tuneful philosopher' of Arden. His songs are enjoyable, not only for their poetry and melody, but also for their graceful moralisings on Man and Nature. It breathes noble ideas in noble poetry, and comes as a pleasant relief to the banished Duke at a time when his feelings have been disturbed by the sudden appearance of a visitor, who tells him a piteous tale of sorrows and sufferings.

আলোচনা : এই গীতিকবিতাটি শেক্সপীয়রের As You Like It নাটকে Amiens নামক একজন নির্বাসিত সভাসদের কণ্ঠে ধ্বনিত হইয়াছে। কবিতাটির মধ্যে মানুষের হৃদয়হীনতার বিরুদ্ধে একটি অভিযোগ স্পষ্ট হইয়া উঠিয়াছে। প্রকৃতির খোলা অঙ্গনে কষ্ট আছে বটে, কিন্তু সংসারে মানুষের বিশ্বাসভঙ্গ যে যন্ত্রণা আনিয়া দেয়, প্রকৃতির রাজ্যে সেই যন্ত্রণা নাই।

তুহিনতীর বাড়ে হাওয়া, বা জমাট তুষারের স্পর্শে শরীর ক্লিষ্ট হয় বটে কিন্তু মানুষের অকৃতজ্ঞতা, উপকারীর উপকার ভুলিয়া যাওয়া এবং অতীত বন্ধুত্ব বিস্মরণ যে অসহ মনোবেদনা ও নৈরাশ্রের সৃষ্টি করে, তাহা প্রাকৃতিক কষ্টের চেয়ে বহুগুণে তীব্র ও মর্মভেদী। সংসারের বঞ্চনা মানুষের হৃদয়কে শ্মশান করিয়া দেয়, আত্মাকে নিঃশ্ব করে; প্রকৃতির পীড়ন শুধু শরীরকে আঘাত করে মাত্র। তাই এই নির্বাসিত সভাসদ মানুষকে সংসার হইতে অরণ্যে আশ্রয় লইতে আহ্বান করিতেছে, কারণ তিলক অভিজ্ঞতা হইতে সে জানে মানুষের বন্ধুত্বের বেশীটাই ভাণ করা, ভালবাসার বেশীটাই ভ্রান্তি! তাই সে হোলিগাছের উদ্দেশে জয়-ধ্বনি দিতেছে, আর বলিতেছে যে হাজার কষ্ট থাকিলেও এই প্রাকৃতিক জীবনই সবচেয়ে আনন্দের।

শেক্সপীয়রের এই কবিতাটি নৈরাশ্রের কুয়াশায় ক্লিষ্ট। ইহা রাজসভা হইতে নির্বাসিত একটি পরাজিত মানুষের অভিমান ও অভিযোগের গীতিরূপ। ইহাকে চরম সত্য ভাবিলে ভুল হইবে, শুধু একটি মানুষের মনোবেদনার প্রকাশ ভাবিলে আমরা ইহার রসোপলব্ধি করিতে পাইব।

Notes, Explanations & References, etc.

Stanza 1

Prose Order : Blow, blow, thou (you) winter wind. Thou art (you are) not so unkind as man's ingratitude. Thy (your) tooth is not so keen, because thou art (you are) not seen, although thy (your) breath be (is) rude. Heigh-ho !..... unto (to) the green holly.....jolly.

Gist : It is winter in the forest of Arden. Amiens, one of the lords attending on the banished Duke, calls upon the winter winds to blow on and on. He knows that the winter wind which is very cold and biting, is less cruel and treacherous than man's ingratitude.

Blow, blow—go on blowing; বহিয়া যাও। *Thou winter wind*—হে শীতের বাতাস! (We should note that the word *thou* is not used in prose. It is used as the singular number of *you* in poetry and poetic prose.) *Unkind*—(i) cruel; নির্দয়; (ii) unnatural; স্বভাব-বিরুদ্ধ। *Ingratitude*—want of warm and friendly feeling towards a benefactor; thanklessness; অকৃতজ্ঞতা। *Thou art....* *....ingratitude*—You are not as cruel and unnatural as a man who is not thankful to his friend and benefactor; তুমি অকৃতজ্ঞ মানুষের মত নির্দয় এবং প্রকৃতিবিরুদ্ধ নও। *Tooth*—touch; স্পর্শ। *Keen*—ধারাল; তীব্র। *Because*—as; যেহেতু। *Thou art not seen*—you cannot be seen; তুমি অদৃশ্য; তোমাকে দেখা যায় না। *Although*—যদিও। *Breath*—puff or whiff (O. E. D.); a sudden blast of wind; ঝাপটা। *Rude*—rough; wild; দুর্দান্ত। *Although thy breath be rude*—A puff or gust of winter wind is rough and wild. Yet, it is much better than the honied words of flattery from the lips of courtiers—words that have not the little least touch of sincerity in them.

Expl. Blow, blow, thou.....be rude—These lines are sung by Amiens, one of the lords attending on the banished Duke in Shakespeare's play, *As You Like It*. Amiens sings this song in the forest of Arden, when a cold winter wind

is blowing. Like the banished Duke, Amiens is sick of the evils of court life. So, he calls upon the howling winter winds to blow on, as they are not as biting and painful as the selfishness and cruelty of men who are not thankful to their friends and benefactors. He knows how bleak, bitter, and biting are the winter winds. But he can stand them as they are unseen and cannot hurt his feelings as deeply as a man who is ungrateful to a kind and devoted friend. A sudden blast of winter wind, he says, is no doubt very rough and wild. Yet, a man can bear it as it is unseen. It is not as painful as the ingratitude of a man who can be seen. In other words, the presence of a man, who has injured his benefactor, makes the injury more severe. We recognise him to be a man whom we have benefited, and feel the wrong done to us most keenly. This is so because he has added insult to injury.

Heigh-ho!—an exclamation of joy or weariness; আহ্লাদ অথবা ক্লান্তিজনক শব্দ। It expresses the mingled joy and sorrow of these lines; ইহা দ্বারা একাধারে আনন্দ এবং দুঃখের ভাব প্রকাশিত হইতেছে।

Holly—an evergreen shrub having leathery, shiny leaves and scarlet or yellow berries, much used for Christmas decorations.

It is an emblem of joy; চিরসবুজ গুল্মবিশেষ। ইহা আনন্দের নিদর্শন।

Heigh-ho!.....green holly—We are sick of all thoughts of ingratitude. Let us dismiss them with a sigh, and sing joy to

the green holly; আমরা মানুষের হীনতা এবং অকৃতজ্ঞতার কথা ভাবিতে

ভাবিতে ক্লান্ত হইয়াছি, এখন সে কথা ছাড়িয়া দিয়া আনন্দের নিদর্শন *holly* নামক গুল্মকে আহ্বান করি। *Feigning*—pretending; making a show of

something that we do not feel at heart; ভাণ করা; লোক দেখানো।

Mere—only; কেবলমাত্র। *Folly*—foolishness; নিবুদ্ধিতা। *This*

life—this free, simple, and peaceful woodland life; নিভৃত বনের

এই সরল এবং শান্তিপূর্ণ জীবন। *Jolly*—merry; jovial; সদানন্দ।

Most friendship.....jolly—There is no real joy in worldly life.

Those who seem to be our friends are not really so. They pretend to be our friends and make a show of their love for us, but they are mostly insincere. And, more often than not, a man makes a fool of himself in love. He feels before long

that love is the most foolish of all follies. So, when such is the world we live in, it is far better to be in the woodlands, far away from the world and its evils. In other words, life is most merry among the woodlands.

বঙ্গানুবাদ : শীতের হাওয়া, তুমি বও, তুমি বহিয়া যাও, তুমি ততটা নির্দয় নও, মানুষের অকৃতজ্ঞতা যেমন, তোমার কামড় তত তীক্ষ্ণ নয়, কারণ তোমার খাস ক্লেশকর হইলেও তোমাকে দেখা যায় না।

হেই-হো! গান গাও, হেই-হো! এই সবুজ হোলিগাছের প্রতি। অধিকাংশ বন্ধুত্বই ভাণ-করা, অধিকাংশ ভালবাসাই ভ্রান্তি! তাই হেই-হো, এই হোলি! এই জীবনই সবচেয়ে আনন্দের।

Grammar & Composition : *Blow, blow*—verb, imperative mood. *Thou*—pronoun; its use is now confined to poetry. *Winter*—noun, used as an epithet ('qualifier') to the noun 'wind'. *Man's*—noun, genitive ('possessive') case, used as a qualifier of the noun 'ingratitude'. *As man's ingratitude* (is unkind)—adverb-clause, qualifying 'so unkind'. *Because thou.....seen, Although.....rude*—adverb-clauses, qualifying 'is not so keen'. *Unkind, keen, rude*—adjectives, used as subjective complements. *Unto the green holly*—adverb-phrase, qualifying 'sing'. The preposition *unto* is archaic; it is no longer used in prose, *to* is used instead. *Feigning*—gerund, used as subjective complement. *Loving*—gerund, used as subject to the verb 'is' understood. *Folly*—noun, used as subjective complement. *Jolly*—adjective, used as subjective complement.

The word *blow* is primarily used either as a verb or as a noun—

The wind *blows*. (*verb*)

He *blows* his own trumpet. (*verb*)

A *blow* (=blowing puff of fresh air) through the window cooled my head. (*noun*)

They came to *blows*. (*noun*)

The word *winter*, which is usually used as a noun, is also used as a verb—

He is a man of fifty *winters*

(=fifty years old) (*noun*)

That year they *wintered* (=spent the winter) at Uti. (*verb*).

Stanza 2

Prose Order : Freeze, freeze, thou (you) bitter sky. Thou dost not (you do not) bite so nigh (nearly) as benefits forgot (forgotten). Though thou (you) warp the waters, thy (your) sting is not so sharp as (the feelings of a friend) who is not remembered. Heigh-ho ! etc.

Gist : Let the sky freeze and shower snow. Even that is less cruel and painful than the ingratitude of a man who has forgotten all the benefits he has received at the hands of a friend. The winter wind bends and ruffles the surface of the waters. Yet its sting is not as severe as the feelings of a friend who has been forgotten.

Freeze—be very cold, turn into ice and come down in showers of snow; খুব ঠাণ্ডা হইয়া জমিয়া যাও। *Bitter*—piercingly cold; তীব্র ঠাণ্ডা; চর্মভেদী ঠাণ্ডা। (Amiens calls upon the wintry sky to become piercingly cold or so cold that it will cut into the marrow of the bone, and come down in showers of snow.) *Bite*—i.e., cut into the skin; কামড়ানো। *Neigh*—near; closely; প্রায়। *Bite so nigh*—i.e., do not bite so much; ততটা দংশন কর না। *Benefits*—acts of kindness or favour; উপকার এবং দয়া। *Forgot*—forgotten; যাহা লোকে ভুলিয়া যায়। *Benefits forgot*—i.e., the feeling that our acts of kindness have been forgotten by men who have received them; যখন আমরা যাহাদের উপকার করিয়া থাকি আর তাহারা সেকথা ভুলিয়া যায়, অর্থাৎ যাহারা অকৃতজ্ঞ। *Warp*—twist out of shape; মোচড়াইয়া আকারভ্রষ্ট করা; বাঁকানো; বিকৃত করা। Here the word is used in the sense of 'contract' i.e., turn into ice or freeze; জমাইয়া বরফে পরিণত করা। There is also another meaning of the word in these lines. It may mean 'bending and ruffling of the surface of waters by the wintry wind'; শীতের দমকা হাওয়ায় জলের উপরে যে ঢেউ খেলিয়া যায় যাহাতে জলের উপরিভাগ আন্দোলিত হয়। (We think that the first meaning is better.) *Sting*—হুল। Here it means the wound or pain caused by a sting; যাহাতে হুল ফুটানোর আশঙ্কা বেদনা অনুভূত হয়। *Sharp*

—acute; তীব্র। *As friend remember'd not*—(i) as a friend who has forgotten, lost all remembrance of his friend; (ii) forgotten friend; যে বন্ধু তাহার বন্ধুকে ভুলিয়া গিয়াছে; অথবা এমন বিস্মৃত বন্ধু যে বেদনা অল্পভব করে—যে দুঃখ পায়। The line means, 'Your sting is less sharp than that, which a forgotten friend feels.' (Perceival)

Expl. Freeze, freeze, thou remember'd not—

These lines are from *Blow, blow, thou Winter Wind*. Here is a song sung by Amiens, one of the lords attending on the banished Duke in Shakespeare's play, *As You Like It*. It is winter in the forest of Arden where the Duke and his faithful companions are living in exile. The sky is dense with clouds and the cold winter winds are blowing all around. They have filled the sky and they are bringing down showers of snow on the earth below. Amiens feels that even the biting cold of winter wind is less piercing and painful than the ingratitude of a man who is ungrateful and forgets all the kindness he has received at the hands of a friend and benefactor.

Again, the chill blasts of winter ruffle the surface of the waters and even harden them into ice. They cut into the very marrow of our bones. Yet, they are less sharp and painful than the feelings of a friend who has been forgotten by one to whom he has been kind and generous.

These are the words with which Amiens consoles the banished Duke. He means that the inconveniences and hardships of forest life do not hurt us as deeply as the selfishness, cruelty, and ingratitude of friends at court.

বঙ্গানুবাদ : তিক্ত আকাশ, তুমি হিমকঠিন হও, হিমকঠিন হও, সেই কামড় তত মর্মস্পর্শক নয়, বিস্মৃত উপকার যেমন : যদিও তোমার হাওয়ায় জল জমিয়া যায় (তবু) তোমার হল তত তীক্ষ্ণ নয়, বন্ধুকে ভুলিয়া যাওয়া যেমন। হেই-হো! এই সবুজ হোলিগাছের প্রতি, গান গাও হেই-হো! তাই হেই-হো, এই হোলি! এই জীবনই সবচেয়ে আনন্দের।

Grammar & Composition : *Freeze, freeze*—verb, imperative mood. *Dost* (=does)—auxiliary verb. *Nigh*—adverb qualifying 'does bite'. *Forgot* (=forgotten)—past participle, qualifying 'benefits'. *As benefits forgot (bite)*—adverb-clause,

qualifying 'dost bite so nigh'. *Though thou the waters warp*—adverb-clause, qualifying 'is not so sharp'. *As friend remember'd not (is sharp)*—adverb-clause, qualifying 'is not so sharp'.

Questions and Answers

Q. 1. Give the substance of the song 'Blow, Blow, Thou Winter Wind'. When and by whom was it sung?

Ans. This song is sung by Amiens, one of the lords attending on the banished Duke in Shakespeare's play, 'As You Like It'. The Duke has been robbed of his dominions by his treacherous brother. But he bows to his fate calmly and retires to the forest of Arden. Here he lives in exile with some of his faithful followers.

It is winter in the woodland, and cold winds are blowing all around. The Duke and his companions are shivering with cold. Amiens sings this song to console them and cheer them up. He sings that even this bitter and biting winter wind is not as cruel as man's ingratitude to man. It does not afflict us sorely as it is unseen.

The world is no bed of roses. If we look about us we shall find that most of our friends are insincere. They pretend to be our friends without being really so. And very often the man who loves makes a fool of himself. That is why we should dismiss these thoughts with a sigh and sing in joy. Really, woodland life is most merry. This is so as it is a life of peace, innocence, and joy, far away from the evil influences of court.

In winter water is frozen and there is heavy snowfall from the sky above. But even these are not as piercing and painful as the feelings of a man who is not remembered by a friend to whom he has been kind and generous.

In a word, nothing on earth is so cruel and heart-rending as the ingratitude of a man to his friend and benefactor.

Q. 2. Give the central idea of the poem.

Ans. The central idea of the poem is that the bitter and biting cold of winter wind is much less distressing and painful

than the ingratitude of man to his friend and benefactor. Moreover, woodland life is purer, nobler, and happier than that at court.

Q. 3. "Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen
Although thy breath be rude."

What is the poem in which these lines occur and why are they sung? Why is the winter wind not more unkind than man's ingratitude?

Ans. These lines occur in Shakespeare's 'Blow, blow, thou Winter Wind'. It is a song sung by Amiens, one of the lords attending on the banished Duke in Shakespeare's 'As You Like It'. Amiens sings this song in order to console the Duke in the midst of his misfortunes and to cheer up his spirits.

Amiens feels that the bitter and biting cold wind of winter is not as cruel as man's ingratitude to his friend and benefactor. This is because we can see the man who has been cruel and unkind to us, but we cannot see the winter wind, however cold and uncomfortable it may be. And it is a fact that the presence of a selfish and thankless man hurts our feelings all the more deeply. We feel his cruelty much more than the bite of the winter wind.

The word 'unkind' may also mean 'unnatural'. In that case, the meaning is that the cold and biting winter wind is not as unnatural as man's ingratitude to a friend who has been kind and generous to him. The blowing of winter wind is the work of nature. But man's ingratitude to a friend and benefactor is unnatural. It is against the laws of God and morality.

Q. 4. "Most friendship is feigning, most loving mere folly.

.....

This life is most jolly."

Name the poem in which these lines occur and amplify the idea contained in them.

These lines are from Shakespeare's 'Blow, Blow, Thou

Winter Wind'. They are sung by Amiens, one of the lords attending on the banished Duke in Shakespeare's play, 'As You Like It.' Amiens sings this song in the forest of Arden, where the Duke and some of his devoted followers are living in exile. He consoles the Duke by saying that woodland life is purer, nobler, and happier than life at court or in the busy world of man.

In these places, there are no real and sincere friends. Most of the men pretend to be our friends, without being really so. They are false friends who have no love for us. They pose as our friends out of purely selfish motives. They are summer friends who come to us when we are happy and prosperous. And like birds of passage, they run away from us when we are in trouble.

Similarly, there is no truth or sincerity in man's professions of love. That is why, more often than not, the man who loves makes a fool of himself. In a word, what we call love is very often the most foolish of all follies. It is indeed a cruel and selfish world we live in. It is a world full of men and women who are false to their friends and lovers. Amiens means that there is no real joy of life either at court or anywhere else in the world.

So, it is woodland life, far away from the busy haunts of men, which is most happy and cheerful.

Q. 5. "Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting in not so sharp
As friend remember'd not."

(a) Name the poem from which these lines have been taken. When and by whom are they sung?

(b) What is the picture called up in these lines and what is their central idea?

Ans. These lines are from Shakespeare's 'Blow, Blow, Thou Winter Wind'. They are sung by Amiens, one of the lords attending on the banished Duke in Shakespeare's play, 'As You Like It.' It is winter in the forest of Arden where

the banished Duke is living in exile with some of his faithful followers. They are shivering in the cold winter wind blowing all around them. Amiens sings this song to console the banished Duke and warm him up.

(b) It is a picture of winter in woodland. A bitter and biting cold wind is blowing over the forest of Arden. The sky is overcast with deep and dense clouds from which showers of snow are falling down on the earth below.

And it is so cold that even the waters in the lakes and rivers have been ruffled by the wild winds and frozen.

Amiens feels that the Duke and his companions should be prepared to face all these inclemencies of winter and rough weather calmly, as they are much less distressing and painful than the ingratitude of a friend to whom we have been kind and generous. A friend who is ungrateful and forgets all the benefits he has received at the hands of a kind friend, is more cruel than the rough winter wind.

The blowing of wild winter winds is the work of nature. But the ingratitude of a friend is unnatural. It is against the will of God and the laws of morality.

Q. 6. Explain with reference to the context :—

- (a) **Blow, blow, thou be rude (St. 1)**
- (b) **Freeze, freeze, thou benefits forgot (St. 2)**
- (c) **Though thou the remember'd not (St. 2)**

Ans. See **Explanations.**

Q. 7. Write notes on the following :—

Unkind, tooth, breath, heigh-ho, green holly, bitter sky, and warp.

Ans. See **Notes.**

LUCY

WILLIAM WORDSWORTH (1770-1850)

INTRODUCTION

Poet's Life and Works : William Wordsworth was born at Cockermouth in Cumberland on April 7, 1770. He lost his mother when he was hardly eight years old, and his father when he was about fourteen. He was first sent to school, in his ninth year, at Hawkshead in the heart of the Lake country. Here the boys were boarded among the villagers and were at liberty to roam over the surrounding country. William delighted in the splendid scenery of the countryside and, though a little boy, he often enjoyed the sights and sounds of Nature. At seventeen, he was sent to St. John's College, Cambridge, where he took his B.A. degree in 1792. In the same year, he crossed over to France. The great Revolution was then sweeping over France. Wordsworth was an ardent admirer of the French Revolution and, like many young men of his country, embraced its ideals. But the massacre of innocent men, women and children, in the name of liberty and equality, gave him a rude shock. His hopes for a better and happier world were dashed to pieces, and he returned to England, a sadder and a wiser man. With a legacy of £200 a year, received from a friend, he settled down with his sister, Dorothy, to devote himself entirely to poetry.

At Alfoxden in Somerset, he fell in with Coleridge, and the two friends published the 'Lyrical Ballads' in 1798. In the autumn of the same year, Wordsworth went to Germany with his sister and Coleridge. During this tour he lived in a little town named Goslar from October, 1798, to February, 1799. At Goslar Wordsworth began *The Prelude*—a poem in which he has revealed the development of his soul. It was here in 1799 that he composed his beautiful poems on Lucy, all of which except one were published in the second edition of the 'Lyrical Ballads' in 1800. On his return from Germany, the poet settled at Grasmere in the Lake District and married his cousin, Mary Hutchinson, whom he had loved for a long time. In 1807 appeared *Poems in Two Volumes* which con-

tained much of the best poetry of Wordsworth. In 1813 Wordsworth became the Distributor of Stamps for Westmoreland. He was then fairly comfortable and well-known as a poet. In 1839 he received the degree of D. C. L. from the University of Oxford, and in 1842 he received a Civil List Pension of £ 300 a year from the Government. On the death of Southey in 1843, he became the Poet-Laureate of England. He died in 1850 and was buried in Grasmere churchyard.

Wordsworth has left behind a large volume of poetical works. But all his poems are not of equal merit. He excels in his shorter poems, some of which are regarded as gems of English poetry. Among the best poems of Wordsworth, we may mention *Tintern Abbey*, *Ode on the Intimations of Immortality*, *Ode to Duty*, *The Fountain*, *Michael*, *The Solitary Reaper*, *Yarrow Unvisited*, *Yarrow Visited*, *Nature and the Poet*, *Laodamia*, and some of his sonnets. The best among the sonnets is his *Lines Composed Upon Westminster Bridge*.

Wordsworth as a Poet: Wordsworth is a poet of Nature. He is also a poet of Man. He mused "on Man, on Nature and Human life" and revealed his deepest thoughts and feelings in the noblest and sublimest poetry.

(a) *As a poet of Nature:* Wordsworth is one of those great poets who have loved and glorified the beauty of Nature. He is, he says,

"A lover of the meadows and the woods,
And mountains; and of all that we behold
From this green earth:".....(*Tintern Abbey*)

But his love of Nature is not like that of other poets. It is coloured by his own views on Nature, which are different from those of the other poets of his time. No doubt he describes the beauties of Nature with a rare art, but he is not interested in the outward aspects of Nature. To him Nature is alive, and able to feel the thrill of joy and love. "It had, he imagined, one living soul which, entering into flower, stream and mountain, gave them each a soul of their own." (*Stopford A. Brooke*) In his *Lines Written in Early Spring* the poet says:

"And 'tis my faith that every flower
Enjoys the air it breathes."

The poet believes that there is a link between the spirit of Nature and the soul of man. And it is this that enables Nature to reveal her own spirit to man, and man to reflect upon it. As the poet sings,

"To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man."

(Lines Written in Early Spring)

"With rare skill", says a critic, "Wordsworth looked beyond the colour of the flower, the outline of the hills, the beauty of the clouds, to the spirits which breathed through them, and he communed with Nature which is the breath of God."

Wordsworth is not only the poet of Nature, but also her priest, worshipper, and philosopher.

(b) *As a poet of Man*: Great as a poet of Nature, Wordsworth is equally great as a poet of man. His love of nature led him to love all men. Hence it is that he sings of the poor and simple folk who live and work in the villages—among the hills and the dales and the woods—in close touch with Nature, as if they are a part of Nature's own self. Indeed, Wordsworth is not the poet of rich men and townsmen, as these people dwell far away from the heart of Nature, and live a life which is more artificial than real.

Wordsworth is one of the noble band of poets who have sung of the dignity of man as a man. Poems like *Simon Lee*, *Resolution and Independence*, *The Affliction of Margaret*, *The Solitary Reaper*, *The Reverie of poor Susan*, and *Michael* reveal the deep feeling and tender sympathy of the poet for those who are poor in the eyes of the world, but rich in the eyes of God.

(c) *As a Teacher*: Wordsworth is not only a poet but also a teacher. Once he wrote to a friend: "The poet is a teacher; I wished to be considered as a teacher or as nothing else." To him all Nature is full of deep spiritual meaning. He reads the lessons of Nature from her varied beauties, and reveals their hidden meaning for the good of all mankind. Man, he thinks, was not originally meant to be unhappy;

his unhappiness is due to his turning away from Nature. Says he:

"If this belief from Heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?"

(d) *Some characteristics of Wordsworth's poetry*: Purity, high seriousness, quiet restraint, and a deep moral sense run through all the melodious musings of Wordsworth. There is a sober grace and freshness about his poetry, and his style is very often of the simplest kind. He is at his best when he describes the quiet and tender beauties of Nature or human world. We may take, for instance, the beautiful lines in which he describes his beloved Lucy:

"A violet by a mossy stone
Half hidden from the eye!
Fair as a star, when only one
Is shining in the sky."

(e) *Wordsworth's defects*: Wordsworth has his failings, too. He has written much that is not worthy of his great genius. Besides, his poetry is often too much burdened with *himself* to permit an easy flow of thought and style. Another defect of Wordsworth's poetry is his *want of humour*. This, as some critics tell us, reveals a prosaic mind. He is serious even when seriousness is not called for.

Again, Wordsworth has no love-poems, truly speaking. There are a few pieces in which he dwells on love. It is, however, not the kind of love which forms the most universal theme of lyric poetry. That is why his lyric poems are not always beautiful. Again, Wordsworth's Nature is always a kind and benign deity. The poet has rarely described the fearful aspects of Nature—Nature "red in tooth and claw." Aldous Huxley, a famous writer and thinker of the present day, has dwelt on this defect in Wordsworth's poetry in his well-written essay, 'Wordsworth in the Tropics'. But, in spite of all his failings, Wordsworth is one of the greatest poets of England.

Occasion of the Lucy Poems: These poems were composed by Wordsworth in 1799, when he was living at Goslar

in Germany. All of them except one were published in the second volume of the *Lyrical Ballads* in 1800. These poems are about a little girl named Lucy whom the poet loved and who died quite early in life.

Who was Lucy? Wordsworth does not tell us anywhere in his poems who this girl was. Some of his readers doubt that there was no girl named Lucy at all. "Wordsworth", says De Quincey, "always preserved a mysterious silence on the subject of that 'Lucy' repeatedly alluded to or apostrophised in his poems." Some think that she is a creature of the poet's imagination.

But the poems about Lucy are full of deep and warm feeling from end to end. That is why we are inclined to think that Lucy was a real girl whom the poet knew and loved. Moreover, the poet's grief at the death of Lucy is too sincere to be unreal. Can there be anything more touching than the lines in which the poet speaks of the death of Lucy?

"She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and oh,
The difference to me!"

THE POEM

Date of composition and Publication : The poem was written in 1799 when Wordsworth was living at Goslar in Germany. It was published in 1800 in the second volume of *Lyrical Ballads*.

Substance : Lucy lived in a lonely place near the river Dove. She was a maid whom no one cared to praise, and very few to love. She was charming and beautiful like a lovely violet flower peeping from behind a mossy stone. And she was like a bright star that shines in the sky all alone. In a word, she was a peerless beauty in the quiet countryside where she lived. She lived a lonely life by herself, and very few people could know when she died. Her death meant nothing to other men, but it has made a world of difference in the poet's life. Life has lost its charm for the poet, as Lucy is no more.

Analysis : Lucy lived in a lonely place on the banks of the river Dove. No one praised the girl and very few men loved her. (St. 1)

She was modest, lovely, and beautiful like a violet peeping from behind a mossy stone. And she was a peerless beauty like a star when only one is shining in the sky. (St. 2)

Lucy lived a quiet and lonely life. That is why very few men could know when she died. Her death meant nothing to other men. But it made a world of difference to the poet. For him life lost all its charm. (St. 3)

Critical Estimate : This is one of the very few love-poems in Wordsworth's poetry. In it the poet mourns the passing away of a lovely girl named Lucy. The poet is deeply moved at the thought of her death so early in life. He feels that life has lost all its charm for him, since Lucy is no more. In its beauty and simplicity the poem is one of the very best of Wordsworth. Here the poet gives a fine example of his favourite theory that there is no difference between the language of poetry and the language of prose—a theory which has spoilt the beauty of many of his poems. It is enjoyable not only for its descriptive power but also for its depth of feelings and emotions. The poet's love for Lucy is as warm as ever. But he does not express his love in a wild outburst of passion like Shelley or Byron. His love is as deep as the deep under-current of the sea. This is revealed in the last two lines of the poem:

“But she is in her grave, and oh,
The difference to me!”

আলোচনা : এই কবিতাটি ওয়ার্ডসওয়ার্থের ‘লুসি’ কবিতাগুচ্ছ হইতে গৃহীত। ইংলণ্ডের গভীর নির্জন কোনও অঞ্চলে তরুণী লুসি বাস করিত। কবি তাহাকে ভালবাসিতেন। লুসির জীবন স্থায়ী হয় নাই। তাহার মৃত্যুর পর কবি তাঁহার ভালবাসা ও লুসির সৌন্দর্যকে কবিতায় রূপ দেন।

লোকচলাচলের অন্তরালে তাহার জীবন পার্বত্য ঝরণার মত বহিয়া গিয়াছিল। মানুষের জগতের সহিত তাহার নিঃসঙ্গ জীবনের সম্বন্ধ ছিল অল্পই। তাই তাহার মৃত্যুও ঘটনামুখর জগতে হারাইয়া গেল। কেহই তাহা জানিল না, জানিতে পারিল না।

শুধু তাহার মৃত্যুর সহিত কবির জীবনের সকল আনন্দ লুপ্ত হইল। তাঁহার দৃষ্টিতে জগতের চেহারা পরিবর্তিত হইল। পৃথিবী থাকিলেও পৃথিবীতে সে আনন্দ রহিল না। একটি মানুষের মৃত্যু জগতে জীবনের সব কিছুকে নিরানন্দ করিয়া দিল। কবির হৃদয়ের নিকট সেই নির্জনবাসিনী তরুণী এতই বড় ছিল।

ওয়ার্ডসওয়ার্থ মানুষের ভালবাসা লইয়া বড় কবিতা রচনা করেন নাই। প্রকৃতিই তাঁহার প্রধান উপজীব্য বিষয় ছিল। লুসি তাহার একটি ব্যতিক্রম, এবং অতি আশ্চর্য মধুর ব্যতিক্রম। এত নিবিড় আন্তরিকতাময়, অথচ সংযত ও নিরাবরণ সারল্যে মণ্ডিত কবিতা সাহিত্যে দুর্লভ। তাঁহার উপমা-ব্যবহারও লক্ষণীয়। তরুণীর সৌন্দর্য ও নিঃসঙ্গতা তাঁহার মনে শৈবালাচ্ছন্ন পাথরের পাশে একলা-ফোটা ভায়োলেট ফুলের কথা জাগাইয়াছে অথবা আকাশের বিশালতায় একলা জ্বলা তারার ছবি আঁকিয়া দিয়াছে। তাঁহার প্রকৃতিগত দৃষ্টিতে মানবীয় সত্তা ফুল ও তারার সহিত একাকার হইয়া গিয়াছে।

মোট কথা, সব দিক বিবেচনা করিলে লুসি কবিতার মত সার্থক কবিতা সাহিত্যে অল্পই লিখিত হইয়াছে।

Notes, Explanations & References, etc.

Stanza 1

Prose-Order : She dwelt among the untrodden ways beside the springs of Dove. (She was) a maid whom there were none to praise and very few to love.

Gist : Lucy lived in a lonely place beside the springs of Dove. Nobody praised her and very few loved her.

*She—i.e., Lucy. Dwelt—lived ; বাস করিত। Untrodden—*not trodden or walked upon by men ; যেখানে কোন লোকের পদচিহ্ন নাই ; যেখানে লোকচলাচল নাই। *Untrodden ways—*sequestered nooks ; lonely corners ; নির্জন কোণ। *She dwelt.....ways—*She lived in a lonely place with paths along which no man has ever walked *i.e.,* a very quiet and lonely corner ; যেখানে কোন লোক চলে নাই অর্থাৎ খুব নির্জন স্থান। *Beside—*by the side of ; on the banks of ; ধারে। *Springs—*source or origin ; উৎস।

Springs of Dove—source of the river Dove—the place from which the waters of the river flow into the Trent near Burton;

ডাব নদীর উৎস। *Maid*—unmarried girl ; কুমারী ; অবিবাহিতা নারী।

(The student should note that, in modern English, the word Maiden is used in this sense only in poetry. In prose it means

'a maid-servant.')

Praise—speak well of ; প্রশংসা করা। *A maiden.....praise*—Lucy lived a quiet and lonely life. That is

why no one praised her as she was little known to the men of

the locality ; Lucy খুব নির্জনে বাস করিত। সেইজন্য তাহাকে খুব কম

লোকেই চিনিত এবং কেহ তাহাকে প্রশংসা করিত না। *Very few*—খুব

কম লোক। *Very few to love*—very few men were there who

loved her ; খুব কম লোকেই তাহাকে ভালবাসিত।

Expl. She dwelt among.....to love—In these lines

Wordsworth speaks of Lucy whom she loved. He says that

Lucy was a simple village girl and lived a quiet and lonely life

on the banks of the river Dove. That is why she was little

known among her neighbours and nobody praised her. And

for the same reason, very few men loved her.

(Add notes on *Springs of Dove*.)

বঙ্গানুবাদ : ডাবের উৎসের পাশে না-চলা পথের ধারে সে থাকিত।

একটি কুমারী, যাহাকে প্রশংসা করিবার কেহ ছিল না, আর ভালবাসিবার জন

ছিল অল্পই।

Grammar & Composition: *Among the untrodden ways*

—adverb-phrase, qualifying 'dwelt'. *Untrodden*—past participle,

qualifying 'ways' (*tread, trod, trodden* or *trod: un-trodden*).

Besides the springs—adjective-phrase, qualifying 'ways'. *Of*

Dove—adjective-phrase, qualifying 'springs'. *Maid*—noun in

apposition with 'she'. *Whom there were.....to love*—

adjective-clause (double), qualifying 'Maid'. *To praise*—

infinitive, used adjectivally to qualify the pronoun 'none'. *To*

love—infinitive, used adjectivally to qualify the pronoun 'few'.

Very—adjective, qualifying 'few'. *Very* is mostly used as an

adverb, but sometimes it is used as an adjective as well—

I will do my *very best*. (*adverb*)

Keep it for your *very own*. (*adverb*)

That is *very* easily done. (*adverb*)
 On this *very* spot he fell. (*adjective*)
 That is the *very* thing we want. (*adjective*)
 Even the *veriest* coward would fight. (*adjective*)

Stanza 2

Prose-Order : (She was like) a violet, half hidden from the eye. (She was) fair as a star, when only one is shining in the sky.

Gist : Lucy was quiet and lonely like a violet by the side of a mossy stone. And she was most bright and beautiful like a star that shines alone in the sky.

Violet—a kind of flower of bluish purple colour ; এক রকমের নীলনোহিত রঙের ফুল । *Mossy stone*—stone covered with moss ; শৈবালে আবৃত বা শাওলায় ঢাকা পাথর । (Here the poet means that the stone was lying in a quiet place. It was covered with moss as very few people walked near it.) *A violet by a mossy stone*—i.e., like a violet blooming by the side of a mossy stone in a quiet and lonely corner. Such a violet looks beautiful, and it seems to be very shy and modest as it is half hidden from the eye. It appears as if the flower is hiding its face in bashful modesty. *Half hidden from the eye*—half concealed from view ; দৃষ্টি হইতে অর্দ্ধ লুকাইত ; বাহার অর্দ্ধেক দেখা যাইতেছে । *A violet.....eye*—a violet which is peeping from behind a mossy stone ; যে ভায়োনেট ফুল একটা শাওলায় আচ্ছন্ন পাথরের পিছন হইতে উকি মারিতেছে বলিয়া মনে হয় । *Fair*—lovely ; beautiful ; সুন্দর । *Only one*—a single ; একটিমাত্র । *Shining*—i.e., glittering ; twinkling ; চকমক করিতে থাকে । *When only.....sky*—The idea is that Lucy was as bright and beautiful as a solitary star shining in the sky when the evening sets in ; Lucy সন্ধ্যার সময় আকাশে একটিমাত্র তারার মত উজ্জ্বল এবং সুন্দর ।

Expl. A violet by.....the sky—This is from Wordsworth's poem, *Lucy*. Here the poet describes the beauty, simplicity, and graceful modesty of Lucy whom he

loved dearly. He says that Lucy was not only beautiful but also modest and graceful like a violet that peeps from behind a moss-covered stone in a quiet and lonely corner. Such a violet looks very lovely in its purple and bluish colour. But it also appears to be very modest as it can only be half-seen by the eye. Again, Lucy was as bright and beautiful as a solitary star shining in the sky at the approach of evening. In a word, it means that, in the quiet countryside, Lucy's beauty was simply peerless and incomparable.

বঙ্গানুবাদ : শৈবালে আচ্ছন্ন পাথরের পাশে একটি ভায়োলেট ফুল, দৃষ্টি হইতে অর্দ্ধ-অবগৃহীত। তারার মত সুন্দর যখন আকাশে শুধু একটি তারা জলে।

Grammar & Composition: *By a mossy stone*—adjective-phrase, qualifying 'violet'. Note the use of *by* (=beside) here. Compare

He sat *by* his father.
I passed *by* his garden.
I will stand *by* you
(=will support you).

Hidden—past participle, qualifying 'violet'. *From the eye*—adverb-phrase, qualifying 'hidden'. *As a star* (=as a star is fair)—adverb-clause, qualifying the adjective 'fair'. *When only one.....in the sky*—adverb-clause, qualifying '(is) fair'. *In the sky*—adverb-phrase, qualifying 'is shining'.

Stanza 3

Prose-Order : She lived unknown, and few could know when Lucy ceased to be. She is in her grave, and oh, what a difference (it makes) to me.

Gist : Lucy lived and died unknown. Very few people could know when she passed away. But her death has made a world of difference to the poet. Life has now lost all charm for him.

She lived unknown—Lucy lived a quiet and lonely life. So, very few people knew her. *Ceased to be*—died ; মারা গেল। *Oh !*—an expression of grief ; অহো ! *Difference*—change ;

পার্থক্য। *And oh, the difference to me*—What a world of difference it makes to me ! ইহা আমার জীবনে কত পরিবর্তন আনিয়া দিয়াছে। The idea is that the poet is deeply shocked at the thought of Lucy who has passed away so early in life. Her death is not felt by other people. She has died unmourned and unknown. But the poet feels for her from the very depths of his heart. Life has lost all charm for him since Lucy's death. (The student should note the deep pathos of these lines.)

Expl. She lived unknown.....to me!—These are the concluding lines of Wordsworth's poem, 'Lucy'. Here the poet speaks of Lucy, a quiet, lovely, and beautiful girl who has passed away very early in life. Very few people knew her as she lived a quiet life. So, they could not know when the girl died. She died unmourned and unknown. No one felt for her when she passed away. But her death has made a world of difference to the poet. He is now a changed man. Indeed, he has become sad, cheerless, and unhappy for the rest of his life. He feels so lonely that life has lost all charm for him.

বঙ্গানুবাদ : জীবনে সে ছিল অজ্ঞাত, আর অল্প লোকেই জানিতে পারিয়াছিল লুসির জীবন কখন শেষ হইল ! কিন্তু সে তার কবরে আর ওঃ, আমার কাছে (সবই) কত স্বতন্ত্র !

Grammar & Composition: *Unknown*—past participle, used predicatively (not as an adverb) of the subject 'she'. *When Lucy ceased to be*—noun-clause, object of 'could know'. *To be*—infinitive, used adverbially to qualify the verb 'ceased'. *In her grave*—adverb-phrase, qualifying 'is'. The word *grave* is a noun here; but it may also be an adjective or a verb—

Such calumny would make him turn
in his *grave*. (*noun*)

This is a *grave* matter. (*adjective*)

He *graved* (=carved, engraved) a fine
image on the stone.

The difference to me ! (=what the difference to me is!)—exclamation.

Questions and Answers

Q. 1. *Who was Lucy? What do you think of her?*

Ans. It has been said that there never was a girl named Lucy. There are some who think that Lucy is a creature of the poet's imagination, and lives in the dreamland of beauty.

But we feel that there was really a girl named Lucy whom the poet loved dearly. Otherwise, he would not have written so many poems, describing her beauty, simplicity, and innocence. The last two lines of the poem leave no doubt in our mind about the depth and sincerity of the poet's love for Lucy. Feelings like these can never be stirred by a creature of fancy. We are deeply moved when we read these lines :

"But she is in her grave, and oh,
The difference to me !"

Q. 2. *Give the substance of Wordsworth's 'Lucy'.*

Ans. See **Substance**.

Q. 3. "She dwelt among the untrodden ways
Beside the springs of Dove,
A maid whom there was none to praise
And very few to love."

Name the poem in which these lines occur. Who is the girl here referred to? What is the picture called up in these lines?

Ans. These lines occur in Wordsworth's poem, 'Lucy'. In it the poet speaks of a lovely village girl named Lucy. Here we have the picture of a quiet and lovely village near the source of the river Dove—a beautiful river in Derbyshire. There Lucy lived amid the quiet beauty of nature. She lived such a lonely life that very few people knew or loved her.

Q. 4. "A violet by a mossy stone
Half hidden from the eye !
Fair as a star, when only one
Is shining in the sky."

(a) *Name the poem in which these lines occur. To whom do they refer?*

(b) *What are the pictures called up here?*

Ans. (a) These lines are from Wordsworth's poem, 'Lucy'. Here the poet speaks of a quiet and lovely village girl named 'Lucy'—a girl whom he loved dearly.

(b) There are two beautiful pictures called up in these lines. In the first of them, Lucy has been compared to a violet by a mossy stone, half hidden from the eye. Here we have the picture of a beautiful violet flower blooming in a lonely place, and peeping from behind a 'mossy stone'. We can expect a 'mossy stone' only in a place which is lonely—a place which is rarely trodden by the feet of man. And there one single violet is blushing in all its bloom and beauty. It is half hidden from the eye of man. In such a quiet and lonely place, a single lovely flower looks all the more beautiful and lovely. Moreover, it looks like a beautiful and blushing girl peeping from behind a stone. This is a picture which reminds us of the beauty, bashfulness, and modesty of Lucy.

The second picture is that of a star which is shining in the sky, all alone, at the approach of evening. This star appears before all the other stars that shine in the night-sky. So, it looks very bright and beautiful.

This reminds us of the peerless beauty of Lucy who lived in the quiet countryside. Lucy was a very lovely and beautiful girl, and she had no equal in that quiet and lonely place. That is why she was simply incomparable in her beauty and bloom 'beside the springs of Dove'.

Q. 5. "She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and oh,
The difference to me."

*Name the poem from which these lines have been taken.
Amplify the idea contained in the last two lines.*

Ans. These lines have been quoted from Wordsworth's poem, 'Lucy'. The poet tells us how deeply he feels the passing of Lucy, a simple, quiet, and beautiful girl whom he loved dearly. She lived a silent and lonely life and very few men knew her. So, she died unmourned and unknown. Her sad death, so early in life, meant nothing to the people who lived

around. It did not awaken the grief or sympathy of her neighbours, as they did not care for her.

But the poet loved her warmly from the very depths of his heart. That is why he is deeply moved at the death of Lucy. He feels very warmly for this lovely girl and her death has made a world of difference to him. It has made him a changed man, and he has become cheerless and unhappy for the rest of his life. And with the passing away of this girl, he has lost all joy in life.

Q. 6. Explain with reference to the context :—

- (i) **A violet by.....the sky** (St. 2).
- (ii) **She lived unknown.....to me!** (St. 3).

Ans. See **Explanations**.

Q. 7. Write notes on the following :—

Springs of Dove, ceased to be, and Oh, the difference to me!

Ans. See **Notes**.

TO SLEEP

WILLIAM WORDSWORTH

INTRODUCTION

Date of composition and Publication : It is not known definitely when the poem was composed. It was published in the poems of 1807.

THE POEM

Argument : "The poem is an address to Sleep. After three successive nights of insomnia, the poet tries to induce sleep, but fails. He prays to Sleep not to desert him on the fourth night also."

Substance : The poet is lying sleepless. He has thought of many indifferent objects and monotonous sounds, one after another. He has had in mind the sound of rain, the humming of bees, waterfalls, winds, seas, plain fields, white sheets of water, and a clear and unclouded sky. Still he is sleepless and will soon hear, at the break of day, the cuckoo's cry from among the trees in his fruit-garden. This is how he passed the last night and two nights more without a wink of sleep. He prays to Sleep not to desert him even on that night. Indeed, all the beauty and loveliness of the morning has no charm for a man who has had no sleep at night. The poet feels that sleep is a pleasant and happy interval between day and day. It is sleep which refreshes our spirits, gives us the blessings of health, and enlivens the mind with fresh thoughts.

Analysis : The poet is lying sleepless. He has thought of many monotonous sounds and indifferent objects as the passing of a flock of sheep, sound of rain, humming of bees, and all that. Yet he has had no sleep last night and two other nights. Even today he is lying sleepless, and will soon hear the cuckoo's cry at the break of day. (Ll. 1-8)

For three nights in succession the poet could not have a wink of sleep. He requests sleep not to desert him this day also, for without the blessing of sleep all the beauties of the morning are meaningless. (Ll. 9-14)

Critical Estimate : The things of which the poet is thinking suggest one thing. Turner observes that by forcing the mind to think of indifferent objects, more exciting topics are avoided, and the brain obtains that rest without which sleep is impossible. It is generally found that the thought of monotonous sights and sounds brings sleep, which is disturbed by a feeling of excitement. That is why the poet is thinking of a flock of sheep passing by, the humming of bees, rivers, seas, plain fields, clear and unclouded sky, and the like, in order to induce sleep after three nights of insomnia. There is nothing very interesting in the poem and the first two lines are no better than prose. It is the last two lines that have a touch of poetry

in them. They embody a very beautiful idea and remind us of the famous address to Sleep in Shakespeare's Macbeth:

"Sleep that knits up the ravelled sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great Nature's second course,
Chief nourisher of life's feast."

আলোচনা : নিদ্রাহীন কবি শয্যায় শুইয়া নিদ্রার জগৎ আকুলতা প্রকাশ করিতেছেন। পর পর তিন রাত্রি তাঁহার বিনিদ্র কাটিয়াছে। চোখের পল্লব ঘুমে ভারী করিবার জগৎ তাঁহার চেষ্টার অন্ত নাই। মহরগতি মেঘপাল, ধারাপতনশব্দ, মৌমাছির গুঞ্জনধ্বনি, মশগ প্রান্তর কি জলরাশি—সব চিত্র আঁকিয়া আঁকিয়া তিনি ব্যর্থকাম হইয়াছেন। প্রভাত আসন্ন, পাখীর কাকলী বুঝি শুরু হয়। তাই তিনি নিদ্রার নিভৃত আশ্রয় প্রার্থনা করিতেছেন। নিদ্রাহীন রাত্রির পর প্রভাতের নবীনতা থাকে না, নূতন শক্তি ও নূতন ভাবনার স্মৃতি পাওয়া যায় না। তাই তাঁহার এত আকুলতা।

বর্তমান কবিতাটি একটি সনেট বা চতুর্দশপদী কবিতা। ইহার প্রথম আট পংক্তিতে একটি ভাব (কবির মনোবেদনা) ব্যক্ত হইয়াছে। পরবর্তী ছয় পংক্তিতে সেই মনোভাবের রোমন্থন চলিয়াছে ও সে বিষয়ে কবির মন্তব্য উচ্চারিত হইয়াছে।

Notes, Explanations & References, etc.

Lines 1-8

Prose Order : I have thought of (these) all by turns—a flock of sheep.....and pure sky. And yet I do lie sleepless, and must soon hear the small birds' melodies, first uttered from my orchard trees, and the cuckoo's first melancholy cry.

Gist : The poet is thinking of all sorts of monotonous sights and sounds in order to induce sleep. Yet, he is lying sleepless and will soon hear the birds singing at the break of day.

Flock of sheep—ভেড়ার পাল। *Leisurely pass by*—pass with measured steps, as it were; ধীর পদক্ষেপে আরামের সহিত যাইতেছে।

Bees murmuring—bees humming; মৌমাছির গুন্ গুন্ শব্দ। *Fall of rivers*—rivers falling down the hills; পাহাড় হইতে যে নদীর জল পড়িতেছে। *Seas*—probably the murmuring sound of the waves; সমুদ্রের ঢেউয়ের কুলুকুলু শব্দ। *Smooth*—level; plain; মসৃণ; সমতল। *Smooth fields*—plain or level fields; সমতল মাঠ। *White sheets of water*—a wide expanse of calm and clear water, looking white under the silvery beams of the moon; চন্দ্রালোকে শুভ্র জলরাশি। *By turns*—বারে বারে। *Sleepless*—নিদ্রাহীন। *Melodies*—songs; warblings; গান; কুজন। *Orchard*—an enclosed garden of fruit trees; বেড়া দেওয়া ফলের বাগান। *First cuckoo's etc.*—The cuckoo begins to sing very early in the morning; কোকিলের অতি ভোরবেলার গান। *Melancholy cry*—sad notes; করুণ ধ্বনি। (It is difficult to see why, in this poem, the poet calls the cuckoo's song 'melancholy'. In his poem, 'To the Cuckoo', he addresses the cuckoo as a 'blithe new-comer'. Probably this is due to the sad mood in which he was writing on sleep.)

Expl. I have thought.....melancholy cry—These lines are from Wordsworth's poem *To Sleep*. The poet sees that he has already passed three sleepless nights. So, he has been trying to induce sleep by thinking of all sorts of indifferent and monotonous sights and sounds. And it is a pity that he is still lying sleepless even on the fourth night. He is afraid that he will have no sleep for the rest of the night. He feels that he will soon hear the songs of the small birds from among the trees in his fruit-garden at the break of day. He fears also that he will hear the sad notes of the cuckoo very early in the morning. In a word, he has had three sleepless nights, and he will have no sleep even on the fourth.

(Add notes on *first cuckoo's melancholy cry*.)

বঙ্গানুবাদ : এক পাল ভেড়া যা আলস্রমহুর গতিতে একের পর এক চলে যায়, বৃষ্টির শব্দ আর মৌমাছির গুঞ্জন, নদীর, বাতাসের আর সমুদ্রের প্রপাত, মসৃণ প্রান্তর, শ্বেত জলরাশির বিস্তার, আর নির্মল আকাশ; এ সবই আমি ফিরে ফিরে ভেবেছি কিন্তু তবু বিনিদ্রা শুয়ে রয়েছি। আর শীঘ্রই গুণতে

হবে, আমার ফলবাগানের গাছের থেকে প্রথম উচ্চারিত ছোট ছোট পাখির
স্বর আর প্রথম কোকিলের বিষগ্ন ধ্বনি।

Grammar & Composition : *That leisurely pass by*—
adjective-clause, qualifying 'flock'. The word *flock* can be used
both as a noun and as a verb—

People came in *flocks*. (*noun*)

They *flocked* to the meeting. (*verb*)

The word *leisurely* can be used both as an adjective and
as an adverb—

It was a *leisurely* (=deliberate, unhurried)
step. (*adjective*)

He walked *leisurely* to his seat. (*adverb*)

The word *by* is an adverb (qualifying 'pass') here.

Compare—

They passed *by* on the other side.

Lay something *by* for a rainy day.

One after one—adverb-phrase, qualifying 'pass by'.
Murmuring—present participle, qualifying 'sound'. *Fall*—
noun, in apposition with the pronoun 'all'. *By turns*—adverb-
phrase, qualifying 'have thought'. *Do lie*—verb; *do* is used for
emphasis.

Compare—

But I *do* like you.

Do come.

Sleepless—adjective, used predicatively of the subject 'I'.
Uttered—past participle, qualifying 'melodies'. *Orchard*—
noun, used as an epithet to 'trees'. *Cry*—noun, object of
'must hear'.

Lines 9-14

Prose Order : No change.

Gist: For three nights the poet had no sleep. So, he
prays to sleep not to desert him even tonight.

Even thus—just like this; ঠিক এইভাবে। *Could not win thee*
—could not have sleep; ঘুমাইতে পারি নাই; ঘুমের আনন্দ পাই নাই।

(*thee*—sleep). *Stealth*—artifice; কৌশলে। *Wear away*—pass off; কাটাইয়া দেওয়া। *Wear tonight away*—pass off this night; এই রাত্রি কাটাইয়া দেওয়া। *Without thee*—i.e., without sleep; নিদ্রাহীন হইয়া; ঘুম না হইলে। *Morning's wealth*—i.e., the beauty of the morning—the glorious sunrise, the hills, streams, and lakes lit with the golden rays of the morning sun, and the clear, unclouded, smokeless sky etc. All these are, as it were, the treasures of morning; সকাল বেলায় সৌন্দর্য। Cf. Wordsworth's 'Upon Westminster Bridge':

"This city now doth like a garment wear
The beauty of the morning: silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky,
All bright and glittering in the smokeless sun.
Never did the sun more beautifully steep
In his first splendour valley, rock, or hill,
Ne'er saw I, never felt, a calm so deep."

Blessed—happy; blissful; সুখময়; আনন্দদায়ক। *Barrier*—fence; বেড়া। *Blessed barrier between day and day*—"Sleep separates the labours, as it were, of one day from another." That is why it makes a man happy and cheers him up. In a word, sleep is a most happy and pleasant interval between one day and another; রাত্রির নিদ্রা একটি দিনকে অগ্র দিন হইতে পৃথক করিয়া দেয় এবং মানুষকে বিশ্রাম এবং আনন্দ দেয়। *Mother*—giver; দায়িনী। *Fresh*—invigorating; refreshing. *Fresh thoughts*—refreshing thoughts; বিন্ধকরী চিন্তা। *Joyous health*—আনন্দদায়ক স্বাস্থ্য অর্থাৎ যাহাদের স্বাস্থ্য ভাল তাহারা জীবনে আনন্দ পায় এবং সুখে জীবন কাটাইতে পারে।

Expl. Without Thee what....joyous health—These lines are from Wordsworth's poem, *To Sleep*. Here the poet addresses Sleep. He says that he has passed three nights sleeplessly. So, he prays to Sleep not to desert him even on that night. He feels that a man who has no sleep at night cannot enjoy the beauty of the morning—the splendid sunrise, the clear unclouded sky, the hills, lakes, and streams glittering in

bright sunshine, and many other beauties. Indeed, it is sleep at night that separates the labours of one day from another. And what is more, it is sleep which fills the mind with refreshing thoughts and makes us happy and cheerful in the enjoyment of good health. It is, in a word, a most pleasant interval between a day and a day, and the giver of good health.

(Add notes on *blessed barrier between day and day, dear mother of fresh thoughts and joyous health.*)

বঙ্গানুবাদ : এইভাবেই গত রাত্রি এবং আরো দুইরাত্রি আমি শুয়েছিলাম কিন্তু, নিদ্রা, তোমাকে জয় করতে পারিনি। কোনও চাতুরী করেই নয়। তাই আজ রাত্রি আমাকে নষ্ট করে দিতে দিয়ে না : কারণ তোমাকে ছাড়া প্রভাতের ঐশ্বর্যই বা কোথায়? এস দিবা আর দিবার মধ্যবর্তী স্নিগ্ধ ব্যবধান, নবীন ভাবনা ও আনন্দময় স্বাস্থ্যের জননী!

Grammar & Composition : *Night, nights*—adverbial accusatives (nouns), qualifying the verb 'lay'. *By any stealth*—adverb-phrase, qualifying 'could win'. *Stealth* is a noun from the verb *steal*. *Wear*—infinitive (without 'to'), used as one of the two objects of the verb 'let' (the other object being 'me'). *What*—pronoun (interrogative), used predicatively of the subject 'wealth'. *Blessed*—past participle, qualifying 'barrier'. *Between day and day*—adjective-phrase (with a double part—'day and day'), qualifying 'barrier'. *Of fresh thoughts and joyous health*—adjective-phrase (with a double part—'thoughts and health'), qualifying 'mother'.

Questions and Answers

Q. 1. Give the substance of Wordsworth's poem, "To Sleep."

Ans. See Substance.

Q. 2. *What are the things that induce sleep?*

Ans. It is often found that the thought of continuous, monotonous sounds, and indifferent objects induce sleep. It is these things that give rest to the mind and bring sleep to the tired eyelids. Feelings of excitement disturb the mind and prevent sleep.

The poet has passed three sleepless nights. Tonight he is thinking of monotonous sounds and indifferent objects, so that he may have sleep. These are a flock of sheep passing by with measured steps, the sound of rain, the humming of bees and the like. He hopes that in this way he will be able to give repose to his mind and sleep.

- Q. 3.** "Without Thee what is all the morning's wealth?
Come, blessed barrier between day and day,
Dear mother of fresh thoughts and joyous health!"

Name the poem in which these lines occur. Why is Sleep called a 'blessed barrier between day and day', and 'dear mother of fresh thoughts and joyous health'?

Ans. These lines are from Wordsworth's poem, 'To Sleep'. The poet calls sleep the 'blessed barrier between day and day' as sleep at night separates the labours of one day from another. It is like a fence that marks off one field from another. It is indeed a most happy and delightful interval between one day and another.

Again, Sleep is called the 'dear mother of fresh thoughts and joyous health.' This is so as sound sleep at night gives repose to the body and the mind. It fills the mind with refreshing thoughts. But we feel cheerless and weary when we have no sleep at night. In a word, sleep enlivens the mind and makes us happy, healthy, and thoughtful.

- Q. 4.** Explain with reference to the context :—

- (i) **I have thought...** melancholy cry (L1. 5-8)
(ii) **Without Thee what...** joyous health ! (L1. 12-14)

Ans. See **Explanations**.

- Q. 5.** Write notes on the following :—

morning's wealth, blessed barrier between day and day, and dear mother of fresh thoughts and joyous health.

Ans. See **Notes**.

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